"The Year's at the Spring"

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Editorial

"Bread and Roses"

A FEW years ago the girls from the textile industries in Lawrence, Massachusetts, went on strike, and as they paraded the streets of the city they carried a banner which bore the inscription, "Bread and Roses." James Oppenheim has well expressed the spirit of this significant incident in this challenging poem:

As we come marching, marching, in the beauty of the day,
A million darkened kitchens, a thousand mill-lofts gray
Are touched with all the radiance that a sudden sun discloses,
For the people hear us singing, "Bread and Roses, Bread and Roses."

As we come marching, marching, we battle, too, for men—
For they are women's children and we mother them again.
Our lives shall not be sweated from birth until life closes—
Hearts starve as well as bodies: Give us Bread, but give us Roses!

As we come marching, marching, unnumbered women dead
Go crying through our singing their ancient song of bread;
Small art and love and beauty their drudging spirits knew—
Yet, it is bread we fight for—but we fight for Roses, too.

As we come marching, marching, we bring the Greater Days—
The rising of the women means the rising of the race—
No more the drudge and idler—ten that toil where one reposes—
But a sharing of life's glories: Bread and Roses, Bread and Roses!*

How long will the world remain heedless of this longing, present in every human heart, though often unexpressed? In our efforts to be practical, to know the truth, even to live the good life, we have failed adequately to understand and reap the rich rewards of the third element of that trio, "truth, goodness, and beauty." We need "bread," we need facts, we need goodness, but we need beauty, too. Indeed, even truth is more than mere facts for as Dr. Fosdick has so aptly said:

"Water is more than H_2O. Water is rainbows and cataracts, dew and stormy sea; Tennyson's brook and Byron's deep and dark blue ocean' are water; and no scientific description deals adequately with that rich and varied totality of which hydrogen and oxygen are the measurable base." †

It is true that in recent years there have been some worth-while efforts on the part of various agencies to give individuals appreciations for things beautiful, but the majority of us still are not very much at home in the field of the arts. In this materialistic day there are all too few who heed the injunction of that old proverb:

> If thou of fortune be bereft
> And thou dost find but two loaves left
> To thee—sell one, and with the dole
> Buy hyacinths to feed thy soul.

In this day when so many things are changing in value and men are no longer able to judge even the facts accurately, we quite naturally ask, what lasting worth can accrue from an emphasis upon esthetics? No one who has ever been deeply moved by the silent message of a great picture, awed by the majestic beauty of a cathedral, thrilled by the glory of a bit of music, or stirred and challenged by a poem, book, or story, can doubt the personal and spiritual enrichment of such an experience. Does not one then owe it to himself to seek opportunities for feasting upon the handiwork of God's great artists—to say nothing of the responsibility for sharing in that creative process? How can we who claim to be followers of Him who was a lover of the lilies of the field, the birds of the heavens, the everlasting hills, the writings of the prophets, live the abundant life about which He taught, without regard to these enriching elements of life?

There is, however, another phase of this subject which must be considered. As we look at the sordid, avaricious, and puny lives about us, surely we cannot be content without "a sharing of life's glories." The church school leader has an unusual opportunity in this respect. His may be the joy of interpreting a painting, a hymn, a poem to a child, a youth, or an adult, who heretofore has not had opened to him this vista of life. His may be the privilege of making worship a thing of beauty. In truth, there is an increasing demand that, "if we are to worship at all, we do it beautifully, for beauty subdues, integrates, and unifies the soul, washes the spirit clean, and sends one out with a vision of the Divine, not simply believed in but made vivid." †

Many church leaders feel that art is a subject which might well be given attention but that limited budgets make it impractical to attempt to give much thought to it. It is not, however, necessary to spend vast sums of money for beauty for there are limitless resources available to every leader—libraries, art stores and institutes; radios, concerts, lectures; the stars, the flowers, the birds—to name only a few. Need any life be esthetically starved? Poverty is no excuse for a neglect of beauty. Even the poorest church school can gradually acquire a collection of good pictures, can insist on only the best of music, and can in many ways lead its constituency to an appreciation of and demand for the beautiful in life.

Should not church workers so qualify themselves that they can assume places of leadership in a "renaissance of beauty"? Not merely to create new rituals and ceremonies, but so to live and "share the glories of life" that there may be brought about a true appreciation of beauty as one of the most glorious highways to God.

This issue of the *Journal* gives particular attention to the fine arts and their relation to religion and religious education. It is hoped that much of personal enrichment will be gleaned from these pages, that many of the practical suggestions will find their way into church schools, and that children, young people, and adults may more and more experience joy and enrichment of life through the fine arts.

Yes, "Give us Bread—but give us Roses," too!

* Used by permission of the author.
† Fosdick, Harry Emerson, "Yes, But Religion Is an Art," *Harpers Magazine*, January, 1931.

Character Education in Connecticut

THE MARCH, 1931 issue of the *School Executives Magazine*, reports an interesting enterprise in character education. The plan is one for the *Study and Development of Character Education* in Connecticut under the direction of the State Bureau of Character Education Research. A careful study was first made of present practices in character education throughout the state. These were evaluated in the light of modern educational psychology. At the same time the State Bureau directed a more general study of character education as carried on in a number of other states and local school systems.

Several basic assumptions are presented which are said to underlie the constructive program proposed by the study.

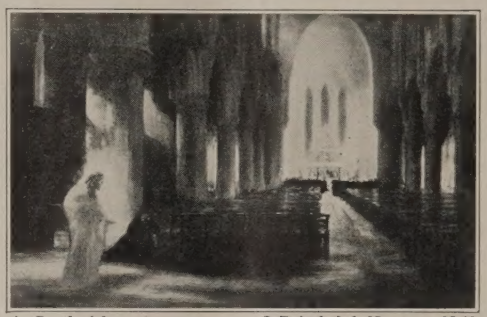
1. Character education can be effective only to the degree to which the whole environment in which the child is placed is raised to a higher level. The problems of the individual are bound up with those of the social group. A primary task of character education leaders is that of studying the causes of social maladjustment and attempting to remove them.

2. Character education cannot be restricted to the teaching and learning of a set of rules and lessons *about* social living; it must itself "develop citizens of the highest social and individual worth."

3. Character education is therefore a community responsibility. In carrying out this responsibility the efforts of the schools and other community groups must be coordinated in order to realize the common objective of developing a socially useful citizenry.

4. In meeting their responsibilities to the community, the character education and social welfare groups of the community should look to the public school to play the directing role. The public school is to be regarded as the community's most representative agency, and the logical community center.

The practical enterprises undertaken thus far are twofold: a state-wide extension program of training in the methods and principles of character education, designed for teachers and parents, and an intensive study of a single typical community to discover its needs and to propose a program for the future. The city of Norwalk has been selected as this laboratory center. Here studies have been made of the work of various character education agencies, of the population groups to be served, the educational opportunities offered in this city, delinquency or other problem cases, the need for vocational guidance. Recommendations have been presented on cooperative work to meet the needs of this community.



A. Borthwick © *Reinthal & Newman, N.Y.*

The Presence

A STUDY picture, this—one of those gems which does not yield its full message at first glance—no, nor at the tenth.

A great cathedral—the service of the Mass—with all the pomp and glory, all the lights and impressiveness, all the dignity and beauty appropriate to such a scene.

And to that throng of worshipers dimly seen at the front of the cathedral, "The Presence" is there in "The Elevation of the Host."

But why this lonely, kneeling figure away here in the last pew, almost hidden in the shadows? Not daring to mingle with the other worshipers, too weary, perhaps, or too conscious of sin, to venture near the altar, she kneels in penitence here near the door in the shadow. And she prays—for what? Forgiveness, cleansing? Who can say? But surely she feels her need of Him. And her prayer is answered! For the "Presence" comes!

And what a "Presence!" How kindly, gentle, tender, and loving the gesture of that hand upraised in blessing. And how quieting to the troubled heart of the worshiper.

And so He comes—always and everywhere to the soul that needs, and longs, and *asks*. And His "Presence" is always sure to bring a blessing. Then seek the "Presence"—whether in storied cathedral, humble meeting-house, the solitude of your own room, or the tumult of crowded city streets. And seeking, "you shall find."

—CHARLES ARTHUR BOYD

(See page 43)

The religious educator will rejoice over the earnest and thorough effort to have a community examine and reconstruct its common life as it affects the wholesome growth of its childhood and youth. He has contended that education in the religious way of life must touch the individual and the group where life is actually and seriously underway. He will the more rejoice when an increasing number of agencies and individuals discover their common purposes as they share their work. But the whole enterprise will be a tremendous challenge to his professed faith in vital education and in united effort, and his willingness to enter whole-heartedly into it. He should be among the first to take his place in it.

Some of us would, however, raise serious questions regarding the evident assumption that character education agencies are to look to the public school to play the directing role in all character education. Such a proposal seems to us to over-simplify the nature of our community life. The church should cooperate in common tasks to the fullest extent. Probably it should transfer some of its present undertakings to other agencies. But will there not always be specific functions for the several community agencies?

The church in her educational work should always play the role of the prophets of old who fearlessly brought their people to face life's issues in the presence of their God. Can the public school ever adequately touch the character education process at the point where the individual or the group in perfect freedom hold fellowship with their God and return with renewed strength to face life, to see it steadily, and to see it whole?

Unless one makes what we believe to be a false as-

sumption that religion has no place in character education, how can the public school play the directing role in so far-reaching an enterprise as character education? Let the public school lead in some common tasks. Let the church share whole-heartedly in them with other community agencies. And let us encourage rather than discourage the performance of specific functions by specialized agencies. In the individual contributions of each there will be an added enrichment and ennoblement of the common life.

The Drama and the Church

IN A recent study* Professor Eastman, of Chicago Theological Seminary, gives an interesting and suggestive survey of the relation between religion and drama. He traces their historical connection and discusses their significance in the modern program of the church.

For example, Professor Eastman pictures the place of the drama in the ancient Greek temple of Dionysus four centuries before Christ. Twenty thousand Athenians shared in a six-day festival in their vast amphitheater in the production of twenty-five or thirty plays; drama had become a part of the religious community life. These productions were supported by the state, all business and law courts were closed, and even prisoners were released from jails so they might profit by the spiritual and ethical education of plays. The theater was as sacred as a temple.

With the growth of Roman power the theater gradually became not an expression of the experiences of life but a means of mere entertainment; thus it degenerated to the place where fights of gladiators, the devouring of helpless prisoners by wild beasts, and the burning of Christian martyrs as torches were the chief sources of delight. When the Christian religion came into control in Rome and throughout the Empire it, of course, banned the theater because in it Christians had suffered so severely. Thus religion and the drama stood opposed.

One must move forward a thousand years to the England of the Middle Ages to find these two again allied. Dramatic presentation of Bible stories had become an activity of the church. This developed until quite elaborate productions were used, but then again the use of the drama changed and it became a source of entertainment in the courtyards of inns and in commercial theaters. It again became a vulgar means of entertainment rather than an instrument to portray the struggle and growth of the soul.

After such an historical survey the author shows how in the modern church and in other phases of present day life the old struggle goes on. He says, "There is a bloody battle going on between a group of men who control large areas of the theater and are interested in drama for revenue only and another smaller group who look upon drama as an art whose duty and privilege it is to mirror the struggles of human souls. The first group are the spiritual descendants of the old inn-keeper crowd of the Middle Ages. The second group are the spiritual children of the old Greek poets. The first group care only for shows that will make quick money, and these are usually shows that provide an escape from life. The second group, like true artists, care for drama which provides *not an escape but an interpretation* of life. The inn-keeper crowd give us crook plays, obscene plays, farces and musical comedies of a frothy sort. The artist crowd give us the plays of Shaw, Barrie, Galsworthy, Sutton Vane, Drinkwater, Masefield, O'Neill, Philip Barry and R. C. Sherriff. Between the inn-keeper crowd and the artists the battle is joined. The issue of that battle is the life or death of the drama as an art. The victory will go in the long run as you and I and our fellow citizens vote at the box-offices."

This historical treatment is of far-reaching significance to educators in the field of religion. The cleavage between these two points of view touches our interpretation and use of the commercial moving picture, of the regular stage, of the coming use of the moving picture art in education, and of dramatic production in the field of religion. Some will be interested in dramatic productions only insofar as they give us liturgy and pageants and a more impressive setting for our services of worship; but in all this they will not bring us into closer grips with the realities of life and the struggles of human growth. Others will make the drama an expression of religion as that which deals with the issues of life and the sources of power.

Between these two the cultural forces of our time, the Christian church, and each of us, must choose.

**Religion and Drama: Friends or Enemies.* Century Company. 25 cents. 1930.

The Peace-Time Cost of War

ACCORDING to figures given by Dr. Sidney L. Gulick in the Bulletin of the Federal Council, the United States in the seven years 1923–1929 expended on the Army and Navy $4,900,000,000, on the Veterans' Bureau $3,000,000,000, and for interest on the War Debt, $6,000,000,000. Up to June 30, 1928, the government has paid on account of the World War $36,360,232,063.98. President Coolidge declared that, before our bills for the World War will have been paid, we shall have expended approximately one hundred billion dollars.

President Hoover gave to the country on December 5, 1929, a simplified statement of the federal budget for the fiscal year 1930. According to this statement the expenditures for interest and principal on the Public Debt were $1,279,894,100, or 32% of the total; for Veterans of former wars, $757,044,485, or 19.1%; for National Defense, $692,399,804, or 17.5%; and for Ordinary Civil Functions $1,246,803,262, or 31.4%.

These figures tell their own story. Side by side with them let us note that the endowment in 1927 of Harvard University was $82,000,000; of Columbia, 1928, $70,000,000; of Yale, 1928, $58,000,000; and of the nine most generously endowed universities and colleges, $373,000,000. The income from endowments of nine hundred seventy-five universities, colleges, and professional schools in the United States and Canada in 1927 was $49,784,999. A single battleship costs four-fifths of this total income, or about $40,000,000. Even when the total expenditure for all public education is taken into account the comparison is a shock to one who attempts to see modern life as a whole.

And the amount of money spent by the church on its program of Christian education, though significant when seen by itself, shrinks woefully before facts like these.

During the month of May comes the observance of Goodwill Sunday (May 17) and Memorial Day (May 30). It is the task of the religious educator so to use these events that a long step toward revising these expenditures, in the light of the Kingdom of God, will come to pass.

Making a Fine Art of Living

By Albert W. Palmer

President of The Chicago Theological Seminary

FIRST of all, you must accept your raw materials. It is fascinating to see what an artist can do with a little clay, or a few colors, or forty keys on a piano. The greatness of an artist is often measured by the beauty he can produce out of what seems to be unpromising and even refractory raw material.

Years ago, at a camp-fire in the redwood trees of California, a little boy played a simple piece upon a cheap, thin violin as part of the informal evening program. Later on the manager of the camp-fire came to a well-known violinist who was my companion and asked him to play. He might easily have said: "I haven't any instrument, my beautiful old Italian violin is at home—please excuse me." What he did say was: "If that lad will lend me his violin I will gladly play for you." And he did! The echoes of the forest rang to such music as they had not heard for many a day.

So it is in life. Our physical limitations, our stupid minds, our unsympathetic relations, our financial limitations are a part of its raw materials. Think of the raw materials that Jesus took with which to save the world—an obscure province in one corner of the Roman world, the steep paths and grassy hillsides of Galilee, twelve unlearned fishermen and peasants, Jerusalem's narrow streets, an upper room, Pilate's judgment hall, a crown of thorns, a cross upon a wind-swept hill and a borrowed tomb in Joseph's garden—these were the raw materials of the most beautiful life we know!

The second element in making a fine art of living is vision. The sculptor sees not mere clay but the form into which he is to mold the clay. The painter sees not the splotches of color on his palette, but the beauty of sunlight on his canvas. The musician hears not the orchestra tuning up, but the unheard melodies of the symphony within his soul. Just to accept the raw materials of life may be merely to bow down and worship the great god "Status Quo." The man who says: "I guess I'm as good as the average!" or "This is a pretty good country—if you don't like it get out!" or "War and disease and crime always have been and always will be—you can't change human nature!" is accepting the raw materials of life all right. The trouble with him is that he sees no vision!

What vision do you see? What difficult far-off ideal have you for your own personal career? How high dare you aspire? What divine discontent stirs within you? More than that, what vision do you see for your community? Over in Cleveland they have erected in the public square a statue of Tom L. Johnson seated in a great bronze chair. He was a vigorous man and doubtless mingled mistakes with his virtues, as we all do, but it is a great tribute to him which is carved on the base of his statue:

> He found us groping, leaderless and blind—
> He left us a city with a civic mind!
> He found us seeking each his selfish part—
> He left a city with a civic heart!

What comes after vision? Hard work and the capacity to endure suffering for the ideal. Sometimes you hear it said of certain people that they have "an artistic temperament." What is the difference between being a real artist and just a person who has an artistic temperament? Hard work! It is reported that Handel worked with feverish intensity on "The Messiah," his man servant only interrupting him occasionally with a cup of chocolate, and once when the servant came in he found the face of the great master bathed with tears—he had just composed the part beginning, "He was despised and rejected of men."

Was it not so with Jesus? We follow him not only because he had a great vision of the Kingdom of God, but because he labored to teach twelve men his way of life and finally laid down his life for them, and us, upon the cross. It wasn't easy to transform Peter and Andrew and James and John into apostles, and it pierced his soul as with a sword to die for them on Calvary. Not without labor and suffering can the world be saved.

There is yet another element, unpredictable, evanescent, mystical, and yet absolutely essential to the highest artistry. It is that touch of the divine fire which we call inspiration.

There is no formula for inspiration. You cannot say: read this book, perform this exercise, observe this rule, and inspiration will come to you. But to those who make ready a quiet and sacred upper room, the miracle of inspiration does come. After an inspiring day on a little English river, Stevenson once wrote to his friend Henley:

> Art and blue heaven,
> April and God's larks,
> Green reeds and sky-scattering river:
> A stately music—Enter God!

"Aye but, you know, until a man can write that 'Enter God' he has no art! None!"

I believe with all my heart that if we go out determined to accept the raw materials of life but not be submerged by them, ready to see the vision but not remain mere visionaries, able to undergo hard work and yet wait for that touch of the divine fire which is more than work, then there shall come to us at last the day of inspiration. And above that day in all reverence we shall write the words of Stevenson, "Enter God!"

Worship and the Fine Arts

By Lynn Harold Hough
Professor of Homiletics, Drew University, Madison, New Jersey

ONE day a traveler was seated in a nobly beautiful cathedral. His first feeling was that he had entered a new world. The solid masonry was obviously more than mass. It was speech in stone. The mounting arches with their far vistas brought a curious feeling of inner silence, a sense of a strange and gracious peace. The lines of the building seemed a subtle conspiracy for the achievement of harmony. The windows and one rose window in particular seemed to catch the loveliness of light and color and to use them in a mysterious silent speech in which things were told which cannot be put into words. There were curious shadows and odd paths of light all about. These, too, seemed a part of the utterance of a place where even shadows became articulate. The tablets had an austere beauty of memory. The statues claimed a kind of immortality for the very forms and features of the potent persons whose life and work must not be forgotten. The tombs seemed to be a challenge to death. It was as if each was waiting for the resurrection.

The great organ began to play. And now the quiet, the dignity, the spiritual serenity seemed to be changed into gracious and beautiful sound. Through the aisles and up toward the heights of the vaulted roof the songs without words made their way. The traveler became aware that listening to this music was a solemn and searching experience. A thousand hopes and fears beyond the dull awkwardness of human words seemed to have found a vehicle for their perfect expression. Old aspirations arose from the graves where they were buried. Old sorrows were touched with a saving and noble beauty. With almost overwhelming power the harmony of the great building and the even subtler harmony of the music made a great claim. Life, too, could catch the deep rhythm of this music. Life, too, could have the noble integration and high and happy harmony of this poem in masonry. If stones could lend their hard forms to the purposes of spiritual loveliness, lives could turn their hard hearts to the purposes of friendly harmony.

As if in answer to the thought the choir lifted the inspiring beauty of a stately anthem. A hundred voices, joined in what seemed perfect harmony, made moral and spiritual aspirations glorious. The traveler in startled awareness found himself saying very softly but with deep intentness: "If men can sing together in such glorious fashion, why cannot they live together in a fashion equally glorious?" And a mighty outburst of human voices in full chorus of ecstasy seemed to give a triumphant and affirmative reply.

There was a deep and seminal silence. Then the words of an ancient ritual fell upon his ears. They fell softly and with a promise like the steady falling of spring rain. And as the words became prayer suddenly the whole cathedral seemed to become inhabited. It was not the congregation of still and earnest people about him, whose quiet seemed but more perfect as their low voices joined in the ancient liturgy. It was that the first deep and far-reaching words of petition quite sharply made him aware of an unseen Presence. With a sort of indubitable certainty he knew that the cathedral was the body and God was the soul. And then in the midst of a choral response to words which had been dripping with the moral and spiritual aspiration of the ages, the awareness of the traveler became subtler and surer. Not merely this stately cathedral but the whole world, the whole physical universe was the body of which God was the soul. He was its life. He was the secret within the secret. He was the source and the goal of everything which he had made.

And now the preacher was standing in the pulpit. He was one of those men who give a voice to those who have no words. He was one of those men in whose speech invisible and impalpable things become vivid and luminous. He was one lone man, yet he was speaking for men. He was speaking for God. In some potent fashion he was standing at the very place where men and God may meet. All that was vague and diffused in the awful beauty of the cathedral seemed to become clear and articulate in his living words. Again the traveler became aware of far moving thoughts. Deeper than his satisfaction in the presence of this blazing human mind, deeper than his response to this subtly sympathetic human heart, deeper than his awareness of the powerful personality of the preacher was the clear and triumphant assurance that all this was only a hint of something far more wonderful. For the universe itself comes to its final meaning in a glorious and unsearchable mind, in a heart the tides of whose sympathy move out to all human shores, and a conscious will which is the last

reality of all. That was why the universe itself had become articulate in a strong and winsome and stainless figure in Galilee, a figure so strangely present in this luminous hour. For at the very crisis of golden power in the preacher's speech, the glorious and ancient miracle once more was wrought, the preacher seemed to disappear and the Master of the Church seemed to be standing in his place and to be speaking in his words.

A NUMBER of people whom no man can number, each after the fashion of his own character and his own temperament, have had such experiences as those of the traveler of whom we have been speaking. Sometimes these experiences have come in cathedrals which are indeed "frozen music." Sometimes they have come in places which gave little hint of the miracle of worship. But when the place and the hour and the worshipers have met in noble harmony the consummation has been notable indeed. Then all the arts have become the handmaids of religion, the servants of worship.

It seems certain that without a very clear understanding of the meaning of what is happening, America is becoming very weary of ugly places of worship. Men are coming to see, however dimly, that there is a difference between worshiping in spite of the place where you seek to become aware of the divine presence, and worshiping in a place whose rare and awe-inspiring beauty makes worship almost inevitable. The experience of many centuries has proved the fitness of certain architectural types for the loftiest experience of worship. It seems only natural that we should take advantage of this vast body of experience crystalized from so many ages. The fashion in which Gothic architecture lends itself to the sense of infinite aspiration is something builders of churches must not be allowed to forget. In one way you may almost say that the church which does not give you a sense of the infinite does not deserve to be called a church at all. Only men who knew the meaning of worship could have conceived Gothic architecture. And its very presence makes worship almost inevitable. In the great Gothic cathedrals the buildings themselves take on sacramental value.

I am not sure that it is quite correct to say that color speaks. Perhaps it is rather more true to say that color sings. The rose window may tell a story of harmony which creates a very nostalgia for an individual life where all the elements are brought to unity and peace and for a social life which is an actual realization of the beloved community. In a sense Dante's rose of love and fire blooms in every really noble rose window to be found in any church. To be sure it is quite possible to misuse color. The merely exotic, the merely voluptuous may be given such a place in a great church that the disciplined and athletic beauty of the spiritual life is not even suggested by an effete and decadent loveliness which is scarcely more than the most refined sort of sensuality. But it need not be so. As the hard, bony structure gives firmness of line and vigor of contour to the most beautiful human form so there may be a suggestion of the firmness of discipline in all the gracious beauty which color gives to a place of worship. And all the while the harmony in color may be saying that every bright and exquisite and radiant experience of life may be made a part of the glory and the splendor of worship.

Music like color is a great friend and a dangerous foe. Voluptuous music may be set to spiritual words so that the music is all the while devitalizing the words which it carries on the wings of song. On the other hand sound may give a quality to words which the words themselves could never achieve. It may say what the words are trying to say and are never able to say fully. It is safe to say that there is no spiritual experience so subtly ethereal but it may find in music an expression of astonishing adequacy. Palestrina still has secrets of the spirit to tell us. Music may be a blast of trumpets summoning men to the Christian warfare. It may be a wail of woe in the presence of life's dark tragedy. It may be an illustration in art of that organic life which is the very quality of the beloved community of religion. It may be the Hallelujah Chorus which more than suggests the beatific splendor of the great consummation.

At their best, words are deeds. At their worst, words are an emotional substitute for thought and a sentimental substitute for action. But at their best how nobly sacramental they are! And to what lofty and potent ways of living they send men forth! *The Private Devotions of Bishop Lancelot Andrewes* reveal words almost transformed through the spiritual vitality of the men who used them. And that subtle and holy artistry which has woven a web of beautiful words to express each mystery and each spiritual splendor of worship brings to us gifts for which we should be most devoutly thankful. And that strange, high genius which has given to us the words of such hymns as Cardinal Newman's

> Praise to the holiest in the height
> And in the depth be praise!

has revealed poetic art coming with humble joy to add its gracious potency to the hour of worship. The man who makes all this the esthetic experience of a moment instead of the moral and spiritual inspiration of a life is surely guilty of one of the deadly sins.

It may be then, if we will have it so, that this Republic in quite a new way is demanding the service of all the arts to make worship in its form worthy of its inherent sublimity. In this as in other matters we must make the aristocratic virtues the possession of the democracy. It will require high and sometimes severe discipline to be sure. But the way is open to all who are willing to accept that discipline. And it is only in degenerate days that Religion is afraid to walk through ways of discipline toward the Delectable Mountains.

Worship is like a breathing spell in a long and arduous foot race, or the hour of roll call in a prolonged and hard-fought battle . . . it is altogether indispensable to sane and wholesome living—it is important enough in life to warrant the erection of classical temples and Gothic cathedrals. It is indeed so important that one finds one's self sometimes wondering how any of us can afford to do anything but educate ourselves in this art.

—G. A. Tawney

Religious Values in Church Architecture

By FRANK S. MEAD
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IT must occur to all of us that there come occasionally to our earth certain rare souls who seem to have in them the very breath of the Eternal, who carry in them the echoes of the voice divine. There are, for instance, the artists—they are among the noblest of the creations of God. They are his monitors of beauty, his guardians of gracefulness. The chisel of Michelangelo, the brush of Raphael, the singing hearts of Milton and Rossetti: these are the tools of God in the hands of men. Art and the artists! Without them, life would be a dreary dragging of one foot after the other.

Queen of the arts is architecture. Goethe calls it "frozen music!" I love Goethe; I shrink from that word "frozen." It smacks too much of shivering prayers in an unheated church. But I suppose that what Goethe meant was that architecture is the visible, material form of the song in the heart of the builder: it is rhythm and meter and melody put into plaster and oak and stone. For there are sermons in stones, pæons of praise in a Gothic arch, the haunting presence of God in the dim reaches of a vast cathedral or a simple country church. And church architecture in its turn is the perfect reflection of the religious hopes and aspirations of the race.

A church building does something to us, even before we enter it. The exterior appearance of every house of God cries out to us either one of two things: it may say "Welcome, stranger," or it may repel us with "Go elsewhere, stranger, where worship will be easier, more beautiful than here." Maybe that is one reason why beautiful churches have the crowds, while dingy, tumble-down affairs have only mortgages. Charles Dickens paused on a curbstone in London on a fine Sunday morning, wondering where to go to worship. Later he wrote in "The Uncommercial Traveller," "As I stand on the street corner, I don't see as many as four people at once going to church, though I see as many as four churches with their steeples clamoring for people." Surely he was on a side street, nowhere near the St. Paul's of Sir Christopher Wren.

But it is when we enter the church that the real impression is made. The decorators of the sanctuary room are immortal in that the dreams and aspirations which they have transferred in color and line to that room are constantly singing their beauty and their meaning back into

Underwood & Underwood

ST. PATRICK'S CATHEDRAL, NEW YORK

the hearts and lives of those who worship there. Certain trains of meditation are roused in the mind and certain habits of devotion stamped upon the heart of every man who goes to church. Ruskin was so keenly aware of that influence that he told men that they could never be architects unless they were first metaphysicians. And it would seem to us that the supreme function of church architecture is to help satisfy in man his endless quest for harmony with God.

Worshipers come in to church to pray, leaving at their backs a screaming, grinding world; a world packed with discord, untruth, and ugliness. They come in from the merciless scramble of the market-place, with all the roaring of the battle for bread in their ears, and with the still small voice of God lost in the crash of the machine. There is the supreme opportunity of the church—to restore for him his lost sense of balance, to rekindle in him during this precious hour of rendezvous with God a new uplifting sense of proportion and of coordination with the purposes of God. And I submit that architecture alone may do a great deal of that. Even though there is a miserable sermon coming from the pulpit, one may grasp in the beauty and harmony which surrounds him a new sense of realignment with the meaning and the method of his God.

Many of us have experienced that coming of harmony to our souls by merely sitting in some still sanctuary where there was no preacher at all. Go into St. Patrick's Cathedral, in New York City, on a busy week day morning, and you will find that by listening closely you *may* hear the dull roar of traffic on the Avenue, only a few yards away. Sit there quietly for awhile, and you will suddenly realize that you are not hearing the traffic at all: you *can't* listen for it. Other voices claim your ear, come calling down to you from those splendid arches overhead and from the dim arresting beauty of the flickering candle-flames on the altars. You are in the midst of a whispering silence which quiets of its own accord the pounding of your heart, the feverish hasting of your mind. It is harmony born in beauty; beauty for which you are starved as you hustle to keep your place in the mad rush outside the cathedral doors.

This concert of line and color in a worship room reminds one also that he is in a holy place, where truth is brought to him by way of symbol. Above all else, the true artist is a seeker after truth; veracity and honesty run in his blood. And above all else the church is or should be the ideal place for the symbolization of the truth of God. May He pardon the architect who is guilty of an ugly church, or who even leaves behind him a jarring note in the scheme of his sanctuary. It is hard indeed for mere man to forgive one who deliberately interrupts his worship. I knelt not long ago in a glorious church auditorium which had just been built and dedicated at a cost of perhaps a quarter of a million dollars. The pews were of golden oak, with cushions of exquisite plush; the windows were of the costliest of stained glass; the aisles and walls resplendent with inestimable mosaics. There was a brand new organ and a paid quartette. And above the altar, in the most prominent spot in the whole room, some careless or irreverent soul had placed the most hideous reproduction of Da Vinci's "Last Supper" that has ever scorched my eye. It was done in a furious red, so furious that the whole canvas seemed to leap at you as you entered the door. It was surrounded by a gaudy frame, entirely out of proportion and entirely out of harmony with everything else in the room. The only crude note in an otherwise perfect masterpiece of church building. I remembered the untruth of that picture long after I had forgotten the truth of the sermon.

"Truth is beauty, and beauty, truth." What a chance the church builder has to drive home to men the fact that in God is not only the perfect beauty they cry for, but the perfect truth they have at times despaired of seeking. The most alluring truth that we have ever known glows from that swinging cross above your altar! An enchanting impression of the Light of the World beats its way into the heart of the communicant over a bridge of sunbeams through your stained glass windows! Eternally satisfying peace comes back to him as he sends his soul singing up to God under the stimulus of the beauty with which you have surrounded him. He is certain here, if anywhere at all, that (forgive us if we paraphrase Browning!) "God's in his world, all's right in heaven."

Then, too, there is the influence upon the imagination. Bayard Taylor says of the Taj Mahal that "It is a poem transmuted into form: so beautiful that stern and unimaginative persons have been known to burst into tears on entering it." The dome of the Taj, he says, is so marvelously done that "even after you have touched it and climbed to its summit, you doubt its reality." We need to have that happen to us. Here in a day when we have come to believe that reality can be found in things; and that everything worth while may be bought out of our salary-checks; in an age when a silly "success" has become almost our God; in this half-mad interlude of civilization in which things invisible are things to be laughed at; in the midst of such a confusion of values we need to have our imaginations stirred again. We have become so "practical" that we have discarded imagination and all its trappings as excess baggage, as dream-stuff useless in our "practical" scheme of life. That lack of imagination may spell for us our loss of God. We may have quite up-to-date opinions about life and God and all the rest of it, but mere opinions will never add much of lustre or abundance to our living. Someone asked Goethe why it was that men no longer built Gothic cathedrals. He replied, "Men in those days had convictions, we moderns have opinions; and it requires something more than an opinion to build a cathedral." It is hard for us to grasp that. Imagine a Wall Street broker in tears as he enters his American church! Yet if we are not able to stir him like that, if we do not restore in men that love of the good, the beautiful, and the true, we have little chance of making him alive to the values and the goals which lie beyond bare living itself. Appreciation of one leads naturally to appreciation of the other; the finite is but a bridge to the infinite. May we be worthy bridge-builders to the Kingdom of God!

The religious influences of church architecture? Their name is legion; they are without number. There are influences of durability, refinement, and repose; of worship and of reverence and of hope. Brilliant lamp that lights the soul, this "frozen music" may stir in us in a thousand ways the melody of God. And it may do nothing greater, after all, than to fire us with resolution. It must do more than offer rest and temporary comfort; it must send us out with a steadier gait and a new grip on life. Carl Sandburg has a poem, somewhere, of a young man listening to a violin concert. As he leaves the hall in the mystic after-glow of the master and his art, the poet records, "His heels hit the pavement in a new way." The church must give us that, and more than that. It must fire us with the happy confidence that God is with us, and that where he and his stars fight for us, we cannot lose.

On Entering a Chapel

Love built this shrine; these hallowed walls uprose
To give seclusion from the hurrying throng,
From tumult of the street, complaint and wrong,
From rivalry and strife, from taunt of foes—
If foes thou hast. On silent feet come in,
Bow low in penitence. Whoe'er thou art
Thou, too, hast sinned. Uplift in prayer thy heart.
Thy Father's Blessing waiteth. Read within
This holy place, in pictured light portrayed,
The characters of worthies who, from years
Long past, still speak the message here displayed
In universal language not to fade.
Leave then thy burden, all thy cares and fears;
Faith, hope, and love are thine, for thou hast prayed.

—John Davidson

Laymen and Religious Education

By Raymond M. Veh*

MUCH credit for the strengthening grip which educational method has upon the church must go to aggressive laymen. Laymen in all walks of life have been sold on "education" within these last years. They have introduced specialists trained for spiritual and educational proficiency and who could train local workers to accomplish the utmost in efficient leadership. Laymen in local and general church councils have given a constructive leadership in this growing field of religious education such as the church needed and desired. This type of leadership may become even more effective when the layman realizes the important rôle he may play in the future growth of this vital work. May we point out several ways, growing out of our experience and observation, in which the layman may broaden his understanding and strengthen his influence in this field?

The modern layman will recognize the importance of religious education. He will realize that the church as traditionally organized and maintained by and for adults, has often neglected its teaching task. At the same time he will note that the church is expecting youth to be as interested in church enterprises as in a day when life was not so complex as it is today. He will study the program of his church in comparison with other aggressive churches to ascertain whether proper provision is being made for the all-round needs of the boys and girls entrusted to his church for spiritual nurture. He will watch carefully the developments in the realm of adult education, seeking to enlarge the program of his church in light of the discoveries made.

He will assume direct responsibility for leadership in this realm. There is certain to be some opening in the church school which permits vital contact with the animate group. His place may be with the young people as departmental superintendent. A junior class of boys may be needing his manly leadership. The young people's society may be seeking a counselor of his type. The adult congregation may have occasion to call on him for constructive leadership in a project that is under consideration. Any group actually needing the quiet positiveness and aggressive direction of strong leadership in its character-building program is always in need of a conscientious and consecrated Christian layman.

He will help in raising and maintaining the level of the church's educational program. He will acquaint himself with the best books in religious education. It may not always be possible for him to read the very latest books from the various presses but he will follow the list of books advocated by authorities on the subject. This means that he will invariably put himself in touch with his denominational headquarters and with the International Council of Religious Education. He will follow seriously the new pamphlets issued from these offices. Then he will urge others to acquaint themselves with this material.

He will urge the introduction of modern, tested methods of educational procedure in the church school. It may be that he will have the courage of the adventurer in experimenting with new materials and methods. He will aim, at any rate, to inspire the teachers and leaders of his church to keep abreast of the developing technique in church school procedure.

He will "sell" religious education to the adult laity of the church. He will understand that the average layman of the church board is too busy with his stocks and bonds to read books on religious education. He knows, however, that the ordinary layman is responsive to anything that spells progress and a positive influence on the constituency and community. Thus, this interested layman will take the initiative in instituting legislation in the church board which will permit the church to serve adequately its young people and children. He will emphasize the far-reaching effects of a program built on modern educational technique. He will urge a program that trains, over a period of years, a competent leadership for the maintenance of the church in the community. When budgets are in process of building, he will defend the educational interests of childhood and youth—groups too infrequently represented on the official boards. He will be alert to bring leaders acquainted with the technique of religious education, as well as conventions stressing this field, to the local church as a means of educating his own constituency.

He will encourage cooperation with community and interdenominational enterprises of an educational nature. Weekday and vacation church schools may be a cooperative venture in his community. As one concerned with the welfare of the youth of his church, he will urge open and helpful cooperation. Leadership training courses may be organized cooperatively or through the church federation of the city. Cooperation is bound to bring a warmer spirit of fellowship with others of God's children.

The layman will look on his church work as an avocation. It will be a profitable sort of recreation for him. He will find keen enjoyment in developing an alert, well-trained, consecrated working staff. He will rejoice in the reward which comes from study and experimentation.

It is said that Longfellow in his old age was asked how it was that he was able to keep so vigorous and write so beautifully. Pointing to an apple tree which was covered with beautiful blossoms, he replied: "That apple tree is old but I never saw prettier blossoms upon it than those which it now bears. The tree grows a little new wood every year, and I suppose it is out of that new wood that those blossoms come. Like the apple tree, I try to grow a little new wood each year." The consecrated layman will see the necessity of growing a bit each year, never content with the methods and techniques of an earlier day, striving always to meet the present-day need.

However great or little the leadership a conscientious layman exercises, such is bound to bring returns in terms of human opportunity and betterment. Some will criticize and misinterpret his motives, but the layman's befriending of youth, his encouragement to the pastor and earnest workers, his keeping the church alert to the trend of the times, will be an investment in the Kingdom of God where dividends of unknown quantity accrue for all time.

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PASTORAL POETRY

Poetry and Religion

By WILLIAM H. BODDY

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Chicago, Illinois.

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EPIC POETRY

MORE and more mankind will discover that we have to turn to poetry to interpret life for us, to console us and to sustain us," says Mathew Arnold in his essay on "Poetry." He goes on to affirm that "without poetry science will be incomplete and most of what now passes for religion and philosophy will be replaced by poetry." This is high praise indeed and could be relatively true only as we give to poetry a very profound and inclusive meaning. But it does suggest that which is undeniably true; namely, that in poetry we hear the voice of Experience giving utterance to what could never be expressed in scientific law or religious creed. Its only language is a song—or a sigh!

Poetry is the natural language of Religion because religion is experience on a plane that logic cannot reach. The deepest truths of religion must be apprehended through the approach of the artist. Much of the barrenness and not a few of the misunderstandings and divisions in modern Christianity are the result of thinking of religion fundamentally as a science. We have made it the source of definitions rather than the inspiration of dreams; we have sought its truths by reason rather than by imagination. It seems certain that if Jesus used our terminology, often where he used the word faith, he would have said imagination. For so much of his vital truth comes to us through images. This calling into being of creative images is the peculiar function of poetry.

Religion has its intellectual scaffolding and it ought to be as closely woven and as courageously thought as possible. But at last, religion is *realization;* it is spiritual awareness. One finds its meaning as one knows the beauty of a landscape, the power of a poem, the soul of a friend, by appreciation and love and surrender. He who knows a physical force must master it, but he who would know a spiritual force, must consent to be mastered by it. That is equally true whether one seeks the holiness of beauty—art, or the beauty of holiness—religion. He must yield to it the sovereignty of his spirit until it

> Shall control the courses of his soul
> And give his hand courage and continence.

When the inexpressible seeks expression, it takes the measures of poetry. That is why religion's deepest truths can not be argued and must be sung. The creed is an attempt to shut up within the limits of a definition, for purposes of intellectual understanding and agreement, the soul's experience with God. It is natural, of course, that these deep and varied experiences should overflow all vessels made to contain them. But poetry is the handmaiden of religion because she seeks not to restrain thought, but to release it. She is not seeking to

> Set up a villa and plant geraniums in their border
> And set up a paling to hide the restless road.

Poetry is always pushing back horizons and bidding man behold "stars he never knew were there." The power of poetry is not in definition, but in suggestion. It does not plainly map and mark country; it begets the haunt of distant hills. And so the language of religion, even when it defines, should never seek to confine. For religion is made up of convictions, of hopes, of aspirations, of loves that well and surge in the soul from some "mystic ocean whose rim no foot has trod." This does not mean that religion is unreal; it means it is so real that it cannot be contained in the limits of language. And so poetry, with its wist and its woo, its rich suggestion and its hint of ever-calling hills, is the best mode of giving expression to that which can never be wholly imprisoned either in a syllogism or a song.

The realest experiences can never be crowded into our little categories. Some knowledge breaks through language and escapes; some joys are too high for utterance and some griefs too tragic for words. "Music," says some one, "is love in search of a word." "It is," muses another, "a rose-lipped shell that murmurs of the eternal sea that brought us hither and upon which we set sail when we go hence." These definitions, though applied to music, are essential to poetry because they do not bound a concept, but beautify it, and they give us hint of measureless meanings that poetry seeks to suggest. The deepest truth, we affirm, cannot be limited by language. Percy Ainsworth, speaking of the captious pharisee's demand upon Jesus, "If thou be the Christ, tell us plainly," makes the point that if he had been able to tell them plainly he could hardly have been the Christ. "If a man can always tell plainly what he means, he does not mean enough." But the glory

of poetry is that it does not try to confine meaning to words. It seeks not to build an enclosure, but "to hew great windows, measureless windows for the soul." That is the reason all creeds, and indeed, all sermons (if all preachers were poets) were better written in poetry. Indeed, it would seem that the first creed was so written—

Manifest in the flesh
Vindicated in the spirit
Seen of angels
Preached among the nations
Believed on through the world
Taken up in glory.*

It is significant that people whom a creed divides, are one in their songs. It is because poetry comes from the deeper strata of spiritual experience where souls unite in a comradeship of love and hope and aspiration.

Recently, I heard from the lips of one of the most distinguished laymen of the Christian Church, a sermon on the divine dissatisfaction of the Christian soul. He made the point that there is no resting place for the true follower of Christ. Each achievement in personal character or in social concord illumines the soul and makes it see the radiance of the unattained. The preacher reasoned well; he spoke with the authority of experience. He had the assent of my mind, but then he suddenly captured all the emotional affirmations of my soul by reciting a few verses from Kipling's "Explorer"—

One everlasting Whisper day and night repeated—so:
"Something hidden. Go and find it. Go and look behind the Ranges—
Something lost behind the Ranges. Lost and waiting for you. Go"

In the picture of the poetry one saw the explorer with his burro and his camping outfit pressing on over range after range. What could more effectively express the everlasting quest of the soul? The preacher closed his address and as I walked down the street, I found myself, in assenting to his message, repeating Masefield's "The Seekers"—

Not for us are content and quiet and peace of mind
For we go seeking a city we shall never find
Only the road and the dawn, the sun, the wind and the rain
And the watchfire under the stars and sleep and the road again
We travel the dusty road till the light of day is dim
And sunset shows us towers away on the wide world's rim.

One feels in a dramatic way the power of poetry to express religious feeling if one reads the two most notable utterances of John Henry Newman. His *Apologia Pro Vita Sua* is a fine autobiography of a mind. Through all its pages one glimpses the conflict of a sincere soul. But one gets not much deeper than dialectic. Intellect meets intellect. The mind marshalls arguments to meet Newman's and wonders why they did not occur to him. But when one turns to Newman's poetry, then one not only senses the conflict, but in sympathy becomes a part of it. Because poetry expresses the universal which lies behind every particular. We forget all about the incident that was the occasion of the song, but we do not forget—

Lead, kindly Light, amid th' encircling gloom,
Lead Thou me on.
The night is dark, and I am far from home;
Lead Thou me on.

Religion, as I have suggested, is response to a spiritual universe—the reflection of that universe is seen in all goodness, truth, and beauty. It is the ministry of religion to take facts and make them the gateway to values. This is a too often forgotten meaning of our sacraments. Through the lonely gateway of the temporal they lead the contemplative soul to the limitless land of the eternal. But that is the essential mission of poetry; to Peter Bell

A primrose by the river's brim
A simple primrose was to him
And it was nothing more.

But to Wordsworth it was the banner of a world of beauty calling all sensitive spirits to share its joy and having for "all weary feet the gift of rest." The little flower on the river's edge had for the poet a sacramental meaning. The local became the infinite. And so it is that the mystic, though he can not write a measure or sing a note, is always the poet. And the true poet is always the sacramentarian.

The goal of the religious quest is harmony or, as the psychologist would say, the integration of personality. Our faith in God is the faith that mighty rhythm is to be found at the mid-most heart of the universe. And it may be—it well may be—that poetry and music because they so far transcend our little thoughts are the far, faint echo of the underlying harmony of things. It may be that the poignancy of great poetry, "yearning like a god in pain" is a note of this universal harmony imprisoned in the soul of man and seeking release. If this be true, life itself may become the truest poetry. We can understand Paul's reference to us as "God's poems" and the injunction of Markham, "come let us live the poetry we sing." We know the meaning of Rupert Brook's fine words, "There are only three things in the world, one is to read poetry, another is to write poetry, and the best of all is to live poetry."

I will hew great windows for my soul
Channels of splendor, portals of release;
Out of earth's prison walls will I hew them;
That my thundering soul may push through them;
Through the strata of human strife and passion
I will tunnel a way, I will carve and fashion
With the might of my soul's intensity
Windows fronting on immensity,
Towering out of time
I will breathe the air of another clime
That my spirit's pain may cease.
That the being of me may have room to grow,
That my eyes may meet God's eyes and know;
I will hew great windows, wonderful windows,
Measureless windows for my soul.

Poetry

WERE words, but Oh, how crystal-clear they shine,
How like the chime of silver bells they are!
A voice for those who have no voice at all,
A song sung in the dark, and heard afar.

The Psalmist sang, and men have listened long;
From countless hearts the old loved hymns are cried:
"Lead kindly Light amid the encircling gloom,"
"Abide with me, fast falls the eventide—"

Words set to music—thus great hymns are wrought
From poetry that stirs the hearts of men:
Sheer poetry that lifts us up to heaven,
And draws Christ down to walk the earth again.

—Grace Noll Crowell

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*Moffat Translation

Religious Art as an Aid to Teachers

By Albert Edward Bailey*

A YOUNG lady once wrote to the travel company of which I am Educational Director, "I sometimes wonder what I used to think about before I went to Europe!"

Similarly I am moved to exclaim, "What did I use to think about religion before I knew pictures!" Pictures have opened up such a new world, have so enriched my own imagination, my insight, my power to feel, that by contrast the earlier years seem indeed poverty stricken.

Art is first and always a means of personal enrichment. It enlarges experience, it helps one look at life from other viewpoints than one's own, it shows what great men have thought about vital matters, what values they have discovered in life and what spiritual worlds are worth longing for and striving for. Teachers of religion need to know more of this enlarged sphere that is the special gift of art, and to learn how to use it successfully in their own self-discipline and their teaching.

One way in which art helps is by giving definiteness to our imagery. We do most of our thinking in images that are the ghosts of former experience. It is a procession of these images that makes vivid every story we read, that gives reality and color to every chapter in our history books and that clothes with a body and endows with life every personal name. Unless this pageant functions within us as we read or listen, our thinking is nebulous, our learning is illusory, and our experience is drab.

Test this assertion with an incident in the Old Testament. What happens in your stream of consciousness when you read, "And Moses and Aaron stood before the door of the tent of meeting"? Can you see the tent? What shape? Has it a wooden door? Is Moses or Aaron the taller? What clothes do they wear? Are they doing anything? Does Moses look or act like a leader of men?

If you are like most folks you do not see this situation very sharply. Of course, what I have asked you to visualize has no significance; if it had been important some artist would have painted it. Then you would have had no trouble in visualizing it for you would have taken over his imagery bodily. Contrast what happens in your mind when I say "Christ and the Doctors." Ninety per cent of my readers will see Hofmann's popular picture and at least five per cent more will see Holman Hunt's, with a scattering five per cent seeing Copping or Hole or some other modern illustrator. It is the artist who puts the imagery into imagination. He saw the incident for you, definitely, vividly, perhaps dramatically; henceforth you see it through his eyes.

Art helps also by endowing imagery with emotion. Having entered into the artist's experience of seeing, you discover that when you visualize clearly you begin to feel. The colors first make their appeal and through the retina send a thrill to the brain. Then as you dwell upon each figure in turn, by the intricate reflexes of imitation your body will tend to assume the postures of the pictured folks; there will be inner tensions, incipient motor adjustments, changed facial expressions; and every change and posture will cause a characteristic emotion, the one that habitually accompanies that bodily state. You know now how the people in the picture are feeling. You are reacting to the situation in just the way the artist has predetermined. You are not only seeing with his eyes but feeling his emotions after him.

To illustrate: take the familiar "Christ and the Fishermen" by Zimmermann. As you look steadily at the young man above to the left (James), you find yourself doing what he is doing—concentrating strongly on a person and an idea that you do not clearly apprehend but that fascinates you. Transferring to the young man on the right (John), you begin to feel the glow of comprehension, the eager response to a high challenge. Enter the old fisherman's body, and you feel the hardness of toil, the fossilizing tendencies of age and lack of opportunity, the slowness of comprehension in men whose ways are set, try they never so hard to grasp a new point of view. Transfer now to Christ. Feel the sympathy that travels along his hands to old Zebedee, feel the unhurried patience in the curve of his back, feel the keen penetration and the kindliness of those eyes; realize how much time it takes to teach and yet how worth while the process is. Perhaps Christ is asking Zebedee to give up his sons that they may become fishers of men, and the old man is weighing the gains and the losses. As you thus feel your way into the picture you realize as never before the problems that confronted the Master in launching his great enterprise—picking his men, persuading them to leave all and follow, showing them the new vision, teaching them the new way. The hackneyed scene comes alive. Hearts throb. You comprehend.

Is it not true in your experience that if some incident in Scripture or some ideal character stands out with special vividness, or if you are conscious of some unusual insight, of a deep beauty or a high nobility in human life, you are thinking in terms of some work of art? If art then has

Painting

SO GREAT the passion in the human heart
Has ever been to hold all beauty fast;
To know the truth, and set that truth apart
From falsehood that has blurred and stained the past—
Men set their canvases in solitude
To paint the true, the beautiful, the good.

Great frescoes, dimmed by centuries, remain
To stir the heart, and blur the eyes with tears,
So much of sacred ecstasy and pain
Have been recorded for all future years—
Christ lives again, within an holy hush:
The highest tribute of an artist's brush.

—Grace Noll Crowell

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* Editor, Bailey Art Slide Company, Newton Center, Massachusetts.

nriched your life, cultivate it still further. Make a deliberate attempt to enlarge your epertory of pictures, add to your store of mages, your treasure of ideas and emotions. n this way you will minister to your own nore abundant life.

Having experienced in yourself this enichment that art gives you will next feel he teacher's urge to kindle the new flame n other lives. Yield to the impulse, but iscipline yourself to use skilfully this new eaching instrument. Think of art as a posible aid to your pupils in the realms of eeing, of feeling, of understanding; but remember that pupils are growing, changing ntities. What will interest and enrich at ne stage will fail at another. You must ndeavor therefore to let the expanding needs nd interests of your pupils dictate both what ou teach and the type of pictures with vhich you teach.

The general map of human life is clear. Reduced to a tabulation it would appear omething like this:

Childhood	*Adolescence*	*Maturity*
Age of Sensation	Age of Emotion	Age of Reflection
Deals with facts and simple human relationships	Deals with wishes and ideals, the future as well as the present	Deals with principles and problems
Demands representational art	Demands dramatic, idealistic art	Demands the art of insight and power

Understand always that these phases of development are discernible but not separable. They run imperceptibly nto one another. Thus adolescence and maturity enjoy art hat is representational but they are capable of enjoying nore spiritual types, while childhood often catches somehing of the meaning of ideals.

This analysis will suggest some practical criteria. If ou are teaching children, choose pictures that furnish he imagery with which a child may do his thinking. Fit im out with the stock of persons he is to meet in his tories—the characters in the Bible, the heroes of mythlogy and legend out of whose lives the generations have lrawn teaching material, the historic defenders of the aith, the great priests and prophets, the poets and sages, he peace-makers and the civilizers to whom we owe much. Furnish him the backgrounds of these stories, the lands vhere the drama of history was played. Let the presentaion be realistic, almost photographic, so that he may enarge his world with imagery that will never have to be liscarded; that may be corrected perhaps and supplemented but never replaced. This realistic art helps conrey a sense of reality. If a child asks "Is this a true tory?" he also has a right to ask "Is this a true picture?"

Pictures may be true of course in more senses than one: hey may be true to outer fact or true to inner meaning. It s truth in the former sense that best fits the needs of hildren. As a rule therefore use with children through he junior age the illustrative type of art, and in general he art of the nineteenth century. In that century men deeloped a passion for fact, the historical sense, the scienific spirit. Art became strongly objective, historical, faithful to the original in background, costume, types of haracter, accessories. One has only to review the pictures of Tissot, Copping, Hole and the like to see what type

Zimmermann *© Eugene A. Perry*

CHRIST AND THE FISHERMEN

is meant. These artists are not great masters; they are only talented illustrators. But they have a place in the educational scheme and the place is here. There are strong objective elements also in Zimmermann, Hofmann, Uhde, Keller, Siemiradski, Firle, Hunt, Piglhein, Constant, and many other "historical" painters whose aim seems to be primarily to show us just what happened and how. While therefore the teacher need not omit the great classic illustrators like Ghirlandaio, Raphael, Veronese, Rubens, Rembrandt, the more truthful imagery of modern artists will, as a rule, better accomplish the desired educational results—an enlarged world, a sense of reality, and a comprehension of desirable personal relationships such as one must learn to form in actual life.

With the approach of adolescence the emphasis in art should shift to "inner meaning." That meaning is apprehended emotionally, for that is the chief mode of adolescent understanding. Just as every creator of art is moved by a primal urge to catch some bit of beauty or truth and express it in a form that mankind will not willingly let die, so every art-lover is hungering for spiritual satisfaction, for a realization in his own experience of the beauty of an ideal world which eye hath not seen but which the heart insists upon creating. When such a lover meets the work of such an artist, the soul of the one goes out and embraces the work of the other. The experience is primarily an emotional one. The urge of the one to create fuses with the urge of the other to realize and appropriate.

Adolescents therefore should be confronted with emotional pictures, those in which a situation, a character, an incident, an idea, is expressed with beauty and with power; in which passions both good and bad are strongly dramatized so that by a sort of sympathetic penetration the spectator can feel their goodness and their badness, be solicited by the one and repelled by the other; in which ideas, sentiments, principles of action are seen at work, with some hint of their outcome for weal or woe. Such pictures open up a vista of meaning, awaken responses

(Continued on page 43)

Music in the Church School

By H. Augustine Smith*

EVERY year $30,000,000 are spent on church music in America; for the purchase and the upkeep of organs, for the salaries of choirmasters, organists, soloists, and so forth. As things are going today, $60,000,000 will be invested annually in church music during the next decade. We are in a renaissance of choral music and of organ and church building. Eight graduate and under-graduate schools for church musicians have sprung up east and west, north and south, in the last ten years, one with an endowment of $1,000,000, another with $2,000,000. Skilled musical workmen are in demand as never before, with firmer mastery, broader foundation, and richer experience than their predecessors.

The Increasing Place of Music in the Church

These reforms have been stimulated by public school music with its bands, orchestras, and glee clubs in nearly every city, town, and hamlet. How many instruments there are in the hands of school children! End to end, what a mileage! In the writer's own home (a normal one) there are grand piano, cello, two drums, flute, twenty tambourines (rhythm orchestra), two radios. The national summer music camps for high school youth, the competitive singing and playing of thousands of youth before national and sectional supervisors' conventions, the intense activities of the women's musical clubs, have together wrought music into ever finer and lovelier texture and enough fabric for a nation's homes, schools, and churches. This is happening before our very eyes today in spite of the fact that 20,000 professional musicians are idle in New York City, the Vitaphone having taken their places in movie theaters.

Church school music is already feeling the irresistible tide of this deep moving music swell. Choirmasters are moving out to their new parishes with the avowed intent of building three and four choirs in every church and church school—an adult choir for the church service, a junior choir of girls for church school worship, and an occasional church service, a third choir of older girls, and one of boys voices. The minister of music is swiftly taking control of all the music of the church and church school.

Directors of religious education and writers and promoters in this field will depend less and less on their own meager knowledge of music and will call upon their new found brethren, master musicians, who will be prepared to serve the church school as they have the church through these long years. Then we shall have far more than Handel's "Largo," Mendelssohn's "Spring Song" and Schumann's "Traumerei." A little Bach will knock for admission, a bit of César Franck, and more of the Schubert, Mozart, Brahms, and Beethoven slow movements (simple to play and orchestrated down to grammer school grades).

Music

LET EVERYTHING that hath breath, praise the Lord."
And lo, a million throats, with one accord,
Burst into song, and anthems lift and rise,
Climbing the golden ladders of the skies,
To echo up along the heavenly ways
In a clear, high, ecstasy of praise.

"Praise Him with the organ," and there swells
The throb of viols, and the chime of bells
Along old rafters as great organs wake;
Beneath a master's hand dim ceilings shake
With music rolling upward, clear and sweet,
To burst in waves of rapture at His feet.

—Grace Noll Crowell

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Church School Music and Human Fellowship

Before going further into this discussion of church school music it may be well to inquire, what are its purposes and its objectives? The first purpose is clearly congregational, social; music the irrestible strengthener of human ties and of common aspirations. The hymn is this master unifier. Thoughtlessly chosen, wretchedly played, indifferently sung, the hymn still lives after two thousand years of mal-practice. Congregations are about to break forth into song.

A book of life, and a book of romance is the hymnal—history, biography, literature, music, geography and travel, science and government—are all rolled together in this volume. What strange languages here: Greek, Latin, Syriac, German, Old English! It needs new linguists to re-interpret it, just as the Holy Book has been re-interpreted by the English and American Revision committees, Moffatt, Powis Smith, Weymouth, Goodspeed and others.

We need university youth like Caswall, Neale, and Brownlie to re-translate the "Te Deum" so that it will end not with "confounded" but with "forever" as in the Latin. "Art Thou Weary, Art Thou Languid?" if accurately translated from the Greek will read "Art Thou weary, art thou troubled" and "Shepherd of Tender Youth" might be nearer the original and stronger for youth as "Shepherd of Eager Youth."

Pictures, dramatic and moving, are to be found on every page; Mar Saba in the desolation of the Dead Sea region with its Easter hymn "The Day of Resurrection"; St. Francis in his hut of straw, singing his "Canticle to the Sun," the mob which laid Ed Perronet low for a while, he of the "All Hail the Power of Jesus' Name." What a picture is Charles Wesley, dashing from his horse, streaking through an English doorway, calling loudly: "Pen and ink! Pen and ink!" He wrote then and there what had come to him as he rode horseback and we may today sing what persecution led him to set down, "Ye servants of God, your Master proclaim." (Yea, sing Him everywhere, above the mob, above violence, and above personal injury.)

* Director of the Fine Arts in Religion, Boston University.

Interpreting Church School Hymns

Notable were the land and naval parades throughout England in 1897. It was Queen Victoria's Diamond Jubilee. Kings, queens, royalty from all Europe; India and South America and South Africa were there to do her honor. England was an armed camp. Her battleships and cruisers stretched along three lanes of five miles each. At the stroke of ten, a calcium light shot up over London to signal to five hundred men to touch off the bonfires on every high hill in England! Kipling would bring England to her knees! He lost the laureateship but he thundered forth his invectives: "Lord of our far flung battle line;" "On dune and headland sink the (bon) fires;" "All the pomp of yesterday is one with Nineveh and Tyre;" England "drunk with sight of power," lose not your "humble and contrite heart." Tabloid stories, basic facts, will do more to lift congregational singing to unwonted heights than stunt leadership, heavy orchestra, and brilliant piano playing.

Church school singing will take on new life and colors if hymns are invariably interpreted. For example "speak through the earthquake, wind, and fire" should be sung, sharp and swift, with "drop thy still dews of quietness" sinking to humming sweetness (both from "Dear Lord and Father of Mankind"). "When Morning Gilds the Skies" will be sung at twice the speed of the Russian Hymn, "God, the Omnipotent." "See, from his head, his hands, his feet," might be sung without accompaniment, intensely though softly, while "Were the whole realm of nature mine" will call for full voice, full orchestra, full organ.

The first stanza of "The Son of God Goes Forth to War" should be sung in moderate voice by everyone. The second, a memorial to Stephen, the first Christian martyr, might be played quietly while assembly stands at attention, and silently meditates on the narrative. The third stanza "A glorious band, the chosen few" might be sung by men with accompaniment, and the final stanza "A noble army" —all saints, all martyrs, all heroic men and women and youth—may be sung amid overwhelming crescendos and shouts of victory for these white clad victors before the throne of light. A change of key and even of tune setting may add intense and thrilling effects to this climactic stanza. Other devices for heightening assembly singing of hymns are: the frequent reading of hymns in unison and antiphonally; singing occasional stanzas without accompaniment; playing stanzas with silent attention on the words; humming while thinking words; visualizing and dramatizing hymns.

A Year of Hymn Studies and Programs

The following suggestions for monthly emphases in the use of hymns may prove of value in preparing a year's program:

January—Crusading Song through nineteen hundred years from the Gloria Patri of the early Christian martyrs to the aviator's of the 20th Century.

February—Higher patriotism and truer patriotic song. Threat and bombast giving way to friendliness and understanding.

March—Master and Friend, or the life and spirit of Jesus in hymnody and contemporaneous poetry.

April—The Resurrection story in narrative and nature hymns.

May—Marching songs of the church in all lands and in all ages. Crusades, pilgrimages, and lilting hymns of the out-of-doors.

June—Journeys of Discovery—The Star, the Lamp, the Dawning Light, the Welding Flame, the Torch of Progress—hymns that sing discovery and achievement.

July—Campfires through the centuries. The friendly ways of song —companionship in and through immortal hymns.

August—God's troubadours and singing horsemen and youth of the world and their hymn writing.

September—Mighty words and challenging truths in hymns. Matheson's "Love, Light, Joy, Cross," Bates' panoramic adjectives "beautiful, spacious, amber, purple." Tragedy and triumph in "chariots of wrath," "lower lights," "Nineveh and Tyre." The vocabulary of hymns.

October—Torchbearers and their hymns. The drama of America opened with song—Columbus sang the Gloria in Excelsis and Salve Regina. John of Damascus, St. Francis, Luther, Wesley.

November—International and inter-racial hymns. All nations singing together in the hymnal. The golden cord close binding all mankind.

December—Carols, new and old, and strange tales from the hymnal. The games Jesus played, the garden he planted, the ships he sailed, the neighbors of Bethlehem and Nazareth. Mystery and wonder in hymns.

Music as an Aid to Worship

The second purpose of music in the church school is cathedral or the structuring of worship. Liturgic churches and Sunday schools have invariably used music as the matrix of worship, suffusing and melting together the various parts, movements, and utterances thereby. All too often, non liturgic practice is to use music as a mere filler, a corrective for awkward pauses and jumbled exercises. What is this special music which is to unify and permeate worship? First, there are instrumental themes, motifs, interweavings. For example, let the period begin with the piano call to worship. Instead of this "call" stopping short, let the pianist move without announcement into a stanza of "O Worship the King" or "Come, Thou Almighty King" and after the Amen continue with the theme or thought of the service, "Holy, holy, holy" from "Day Is Dying in the West," or the tune "Serenity" or the refrain of "Rejoice Ye Pure in Heart." Music might well continue up to the reading of the Scripture. It will begin again with the hymn, move into the prayer without interruption, and after prayer, pick up the verbal Amen, and say it again in notes, moving forward through the musical theme (second time) to Offertory, where a short number will be played like "Panis Angelicus" (Franck) or the first section of "Kamenoi Ostrow" (Rubinstein), sinking to softest breathings while the words of the offering are said, then mounting to the "Doxology," as the climax of worship, and quieting down to the third playing of the theme or motif and to the Recessional. Music, and again music, unobtrusive, appropriate, always present without embarrassment on the part of player or listeners—the humble and eloquent servant of worship!

Themes, refrains, motifs are not new. Observe the Roman Mass, the Russian service, the Lutheran ritual, or a Methodist communion service—no hesitation for word or music or symbolic act. We of the church school lose time, pace, intensity, climax through awkward and unjustifiable pauses. The "Kyrie eleison" (God have mercy) is sung many, many times in the progress of the Roman Mass and Lutheran ritual. "Gospodi pomolui" (the same words in Russian) are sung from twenty to eighty times in the Russian service. These refrains, these reminders, these intensifiers of worship, we Protestants would do well to adopt in practice if not in actual wording.

Under special music come processional and recessional, the choir anthem, and choir responses. Every church school may have a choir from eight to twenty voices. It should meet regularly, be well organized, have interesting

(Continued on page 42)

The Church Collection of Pictures

By Abbott Book *

In this article one director shows how and why he gathered a choice art collection for his church. Also, and more important, he tells how it gets used by his church school workers.

A COMMUNICATION came to the writer's desk some months ago, making inquiry about the use of art in the church which he is privileged to serve. It appeared that the one seeking the information, although a lover of the great master paintings, was not so much concerned about the use of the reproductions themselves as she was to discover how far churches had gone in the matter of creative art expression.

It is only natural that an investigation such as this should be made, since creative self expression is one of the underlying principles in the development of the new individual-centered curriculum. But before the individual is really able to express himself through creative art he must know and appreciate the masterpieces, and must likewise gain an appreciation of the master painters.

The public schools have made great strides in this connection, but the use of art as an integral factor in religious education remains as yet an undeveloped field in most Protestant churches. This lack of art appreciation among church school workers might be attributed first, to their meager training in this specialized and related subject; second, to the seeming inability to procure good copies; and third, to the exorbitant prices charged by most American dealers.

Although lacking a technical understanding of art, the writer has, throughout his educational ministry, had a more or less general appreciation of pictures and their possible use in making the teaching work of the church more real and effective. But how to cultivate a similar appreciation among church school teachers and leaders and how to create within them the desire to use good pictures has meant a real problem.

To follow a democratic procedure by urging the teaching staff to share in the choice of suitable pictures for teaching purposes, especially when they have never gained an art appreciation, would not get very far. Workers who do not have an appreciation of pictures are naturally not interested in the subject, and outside of a few well-known masterpieces find themselves unable to make any worthwhile suggestions. To wait until the teaching staff has gained an art appreciation, even through a well-defined program of reading and special training, would result in almost hopeless delay.

With this background, the writer said to himself some four years ago, "The surest way to make a church 'picture-minded' is to make pictures available." And that marked the beginning of the use of art in a church whose teachers, for the most part, had a very limited appreciation of pictures, but their association with pictures within a period of years has resulted in their appreciation of art and they now look upon pictures as one of the best aids to teaching. Within this length of time this church has been able to bring together some eight hundred pictures, mostly imported from Switzerland, Italy, France, Germany, and Austria. The reproductions are from the old and modern masters, and include Old and New Testament and related subjects.

Tarrant

ALL THINGS WISE AND WONDERFUL

Some one asked the question, "How do you get your teachers to use pictures?" This is a long story. At first they were not used, and it was not intended that they should be used, except, by a few teachers who had gained an appreciation of art in the course of their educational preparation.

The first task was to acquaint the teaching staff with the pictures available and to have certain pictures interpreted, relating them to specific lessons. Books on art and books giving interpretations of pictures were made a part of the library equipment.

In his study the director has tried to create the proper atmosphere for staff and departmental meetings. Some fourteen hundred books are available in the library and in the study is kept the church collection of pictures. These meetings bring the workers in direct touch with the materials needed for use in their work on Sunday morning and during the week. As individual, class, or departmental problems are raised books bearing on these situations are suggested. Pictures that have certain interpretative values are shown. The staff members are encouraged to study and make their own interpretations in the progress of the conference or meeting. Thus when they go before their respective classes they are better prepared to guide the pupils in their own interpretations and to relate the interpretations to specific teaching.

The writer's church is committed to what is coming to be known in religious educational circles as the "Graded Church," and frequent worship services involve the use of large facsimile reproductions and colored art slides.

Two or three times a year the mid-week dinner program is given over entirely to art. Usually two or three hundred pictures are on exhibition. The message is in keeping with the program, and the music is always related.

At Christmas time the women of the church, in connection with one of their Thursday morning meetings, had a Madonna program. Some two hundred Madonna pictures (old and modern masters) were exhibited. A few subjects were interpreted through colored slides. These programs with so many pictures, while perhaps lacking in specific educational values, have helped to acquaint the church people with the fact that the church is making a large investment in art, and has helped to create a finer personal appreciation of worth-while pictures.

With the exception of approximately one hundred and twenty-five subjects which average in size about sixteen by twenty inches, the

* Director of Religious Education Union Avenue Christian Church, St. Louis.

pictures are in a uniform size, about eight by ten inches. These smaller copies are mounted on tan card mounts, eight and three-eighths by eleven and a quarter inches. The mounts are punched to go in the McM stiff cover ring binder, No. 0516D, size nine by twelve inches. These smaller prints are mounted with rubber cement. (The cement is applied both to the mount and to the back surface of the print. By using rubber cement the pictures dry perfectly flat and are never in danger of curling up.)

Taylor

I WILL LIFT UP MINE EYES UNTO THE HILLS

As stated elsewhere in the article, most of the copies used in this church were imported from Europe. The European prints are usually accurate in detail and color and are comparatively inexpensive. Many of the subjects look like the real paintings.

"The use of art in religious education," says Dr. Norman E. Richardson, "is not a luxury. It is a plain everyday necessity. It is a means, the use of which makes possible the largest measure of desirable good with the least possible waste of energy to the satisfaction of all. The nature of religion is such that it cannot be taught by the use of methods which ignore the appeal to the emotions. In the actual process of teaching religion it is hazardous to draw any line of distinction between the subject matter and method. Every argument in favor of the project method of teaching this subject is an argument in favor of using pictorial representations of experienced religion. The material as presented must appeal to the affective states of consciousness. While learning religion the pupil must be in a religious attitude. This attitude is most easily, naturally, and effectively assumed through unconscious sympathy with the central figures portrayed by the masters of religious art." *

There are artists of the soul who in training the conscience to turn toward God may use all the wonderful works of man as an aid to this great end. But as the painter learns how to use the brush, so the teacher to be truly an artist needs to learn how to use the means for good that are at hand." †

"You must look at pictures," says John C. Van Dyke, "studiously, earnestly, honestly. It will take years before you come to a full appreciation of art; but when at last you have it, you will be possessed of the purest, loftiest, and most ennobling pleasures that the civilized world can offer you."

Thus the wise and generous use of art subjects becomes a most enriching experience in the life of any church.

To churches that are interested in securing good prints, the following catalogues are suggested:

Zimmerman

CHRIST AND THE FISHERMEN

The Bethany Press, 2700 Pine Street, St. Louis (Graded art series, fine and inexpensive subjects).

Curtis and Cameron, 221 Columbus Avenue, Boston, Massachusetts. (25c)

Brown Robertson Co., Inc., 8-10 East 49th St., New York City.

Edward Gross Co., 118-120 East 16th St., New York City.

Hermann and Hummell, 62 West 47th St., New York City. (Ask for Braun et Cie., Paris, illustrated catalogue. $1.00)

International Art Publishing Company, 242 West Lafayette Boulevard, Detroit, Michigan. (Ask for Trowitzsch and Son, Germany, Catalogue)

Rudolf Lesch, 225 Fifth Avenue, New York City. (Ask for Seeman Illustrated Catalogue, Leipzig—2500 illustrations—$3.00. Also Berlin Photo Co. Catalogue)

Stehli Brothers, Zurich, Switzerland. (Two catalogues)

Fratelli Alinari, Via Nazionale 8, Florence, Italy. (Send $1.25 for two illustrated catalogues)

D. Anderson, Via Salaria 7a, Rome. (Ask for illustrated catalogues)

Kunstanstalt Stengel and Company, G. m. b. H., Dresden 21, Germany. (Ask for catalogue of facsimile art post cards)

These books might well constitute the beginning of a library on art:

The Art of the Belgian Galleries by Singleton.
The Art of the Berlin Galleries by Preyer.
The Art of the Dresden Gallery by Addison.
The Art of the Louvre by Potter.
The Art of the Metropolitan Museum of New York by Preyer.
The Art of the Munich Galleries by Ansell-Fraperie.
The Art of the National Gallery by Addison.
The Art of the Netherland Galleries by Preyer.
The Art of the Pitti Palace by Addison.
The Art of the Prado by Ricketts.
The Art of the Uffizi Palace and Florence Academy by Heyl.
The Art of the Vatican by Potter.
The Art of Venice by Potter.
The Art of the Vienna Galleries by Preyer.
The Art of the Wallace Collection by Shelley.

All of the above books are published by L. C. Page & Co., Boston. Each volume is profusely illustrated with full page plates in duogravure.

The Bible in Art by Hurll. L. C. Page & Co., Boston.
The Children's Book of Celebrated Pictures by Bryant. The Century Co., New York.
The Children's Book of Celebrated Sculptures by Bryant. The Century Co., New York.
Famous Bible Pictures and Stories They Tell by Bonsall. Union Press, Philadelphia.
Famous Hymns with Stories and Pictures by Bonsall. Union Press, Philadelphia.
Famous Paintings—Children with interpretations by Henry Turner Bailey. Art Extension Soc., New York.
Famous Paintings—Madonnas with interpretations by Henry Turner Bailey. Art Extension Soc., New York.
The Gospel in Art by Bailey. The Pilgrim Press, Boston.
The Gospel Story in Art by La Farge. The Macmillan Co., New York.
Great Painters and Their Famous Bible Stories edited by Griffith. William H. Wise & Co., New York.
Great Pictures and Their Stories—Interpreting Masterpieces to Children by Lester. With Reproductions in Color from Original Masterpieces. In eight volumes. Mentzer, Bush, & Co., New York and Chicago.
Hours in the Tate Gallery by Morrison.
Hours in the Scotch National Gallery (Edinburgh) by Caw.
Hours in the Glasgow Gallery by Brotchie.

The above three books are published by Duckworth, 3 Henrietta St., London.

Legends of the Madonna edited by Estelle M. Hurll. Houghton, Mifflin Co., Boston.
Pictures in Religious Education by Beard. Richard R. Smith, Inc., New York.
The Use of Art in Religious Education by Bailey. The Abingdon Press, New York.

Hofmann

CHRIST AND THE RICH YOUNG RULER

* Bailey, *The Use of Art in Religious Education.*

† Beard, *Pictures in Religious Education.*

Visual Education Equipment

By W. F. Barr*

WHY not make all of the church services attractive? Why not make them appeal to interest through experience and observation?

There is nothing in the teaching of Jesus that demands that religious services be dull and uninteresting.

Most people are "eye-minded." They get their knowledge of the outside world through the sense of sight. This is not only true today, but it has always been true.

The masses of our people go hither and yon to see what the world has to show. One-third of the people of the United States of America are traveling at home or abroad every year and more would go if they could finance it, "to see the world."

Movie houses are found in every city, town and hamlet showing afternoons and nights, including Sundays, because people follow the "line of sight."

Why rail at the excursion and at the movie? Why not be wise and show that the houses of learning which include the houses of the Lord can be made to conform with the teachings of psychology?

It is not the purpose of this short article to discuss all of the equipment a church or a church school should have. It will be sufficient if two things are said. The first is that the church and the church school cannot serve their purpose and keep their place in the community unless they make large and continually larger use of visual methods of teaching. This fact is being blazoned forth so persistently and from so many places that the amazing thing is that many yet cannot see.

The second is that great care should be taken in the selection of equipment. Equipment should be purchased only as it will be used. It should be purchased to meet the needs of the local situation and for no other reason. It sometimes happens that a capable salesman is able to talk people into buying things that are not needed or are not suited to particular situations and when this is done there is a feeling of dissatisfaction that is detrimental to the entire cause.

Unless a school has become interested in visual education to the extent that it is ready to employ someone to study the situation and take charge of the purchase and use of equipment, it is best to start with a single type of projection apparatus. This will naturally be the lantern, because the lantern can be used for so many different things, because it does not require an expert to handle it, and, further because it is easy to make, rent, or buy slides. Any good lantern may be used under normal daylight or semi-daylight conditions if it has good lenses and a good lighting system.

This brings us to the question of what constitutes a good projector. We have experimented with all of the different makes of projectors that we have been able to find. These have included projectors put out by the manufacturers of school apparatus and projectors put out by organizations that seem to have come into existence largely for the purpose of making money out of the growing interest in visual education.

In order that we might make no mistake in this article, we recently wrote to the heads of departments of physics in a dozen of the great universities of this country, asking for information specifically about lenses. Replies were received from practically all of those to whom we wrote. These replies were uniform and indicate that the modern lantern that is put out by manufacturers of educational equipment is made in exact compliance with careful and continued scientific investigation and experimentation. We are ready to say that a good projector is one that has a good lighting system and good lenses properly arranged. It is one that is easily manipulated and easily operated and that does not get out of condition readily.

All of the experience that has been put into the making of projectors from the beginning to the present has culminated in the conclusion that a good projector has condensers, each of which is made from a single piece of solid, flawless glass. The glass used is of such character as to make it possible to polish it to extreme limits of precision. This is necessary because the refraction of light must be uniform. These condensers are plano-convex in shape. Two of them are placed between the slide carrier and lamp, the convex sides facing one another. The objective lens, of course, is beyond the slide carrier and may be moved backward or forward in getting the proper focus for a clear-cut picture.

In the modern lantern, the Mazda lamp is now used for convenience and for safety. Most of the latest lanterns are now fitted with lamps of the pre-focus type. The use of this type insures that the lamp filament will properly face the condenser which is necessary for the highest degree of illumination. The lamphouse should be firmly built, easily opened at the top or side so that the lamp may be readily removed for replacement. At the rear of the lamp should be a stationary mirror which, of course, will be focused with reference to the lamp and condensers used. The lamp used in the ordinary projection work up to fifty or sixty feet should be of the 500 watt type. A lamp of more than 500 watts should not be put into a lantern made for a lamp of this intensity, since the illumination depends not only on the strength of the lamp but on the character and the adjustment of the lenses and the opening through which the light passes. Changes for distance are sometimes necessary. It is very easy to get a lantern with changeable objective lenses so that the same projector can be used to show pictures at a distance of eight or ten feet or at a distance of from fifty to sixty feet. Beyond fifty or sixty feet, lanterns made for longer throw should be used.

The lantern should have a handle so that it can be lifted up and carried about readily. The handle should be placed directly over the slide carrier and should be made of some material that does not heat readily. There is no excuse for making a lantern without a good handle.

The lantern should have a base made of material heavy

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Abbey Courtesy, Metropolitan Museum of Art, New York

KING LEAR

Drama in the Local Church

By ELISABETH EDLAND*

MANY, many years ago, before the time of Shakespeare and the Elizabethan era, drama was the child of the church, a fair child and tractable. But it grew into adolescence, as all children have a way of doing, and the parent, failing to understand the desire for self-expression, thrust its off-spring out of the church and closed the door upon it. The child grew; and after many years of estrangement returned to its parent, upon invitation, through welcome open doors. But—drama is no longer a child. It has grown into maturity, and can offer to its parent the service of experienced maturity.

USING THE DRAMA IN THE CHURCH

The church that is interested in drama might for its profit attempt to understand this off-spring of its own, keeping in mind always the fact that drama now is an independent self-expression. The dramatic tendency and the religious tendency are both strong, and neither one can master the other into forced submission, but each can serve the other bountifully. In order to appreciate fully what drama can be to the church, a study of its history would be valuable. This need be neither intensive nor extensive, but just as many falsely believe that child education is something that has always been with us, so an equal number or more, believe that drama was born a complete art form. It has had an average steady growth, and the story of its struggle from simple mysteries into the dramatic forms of today fills one not only with an appreciation of its own progress but also the progress of the Christian religion.

Within recent years drama has frequently been used as one of the means of "holding" young people in the church; that is, interesting them in the church and attracting them into church attendance. Such a usage is not only unfair to drama but also to the church. Getting young people to take part in a comedy or play of other type may interest them in the present task of the Christian church, particularly locally; but the chances are as many that these young people will become only temporarily interested in the comedy or the play. On the other hand, if the young people can definitely take an appreciable part in the work of the church through the presentation of a play, neither drama nor the church has been mis-used. The aim is not—here is a good medium to hold young people in the church. The aim is—how can the task of the local church be aided through the use of this medium by its constituency, young or old; or better, young and old?

USING BIBLICAL DRAMATIC MATERIAL

Is there not a place in the program of the church for the presentation of biblical or religious drama, done not just to keep somebody busy, but for its own beauty? Is there no place for the telling of these stories of a thousand and more years ago because of their own drama? Must drama remain a decoy?

Jephtha, son of a strange woman, an outcast of Israel, spurned by his own brethren, has an only child, a daughter. The Ammonites, foes of Israel, threaten the land, and the elders of Israel, recalling Jephtha's prowess in battle, ask him to lead them. He bargains with them, "If ye bring me home again to fight against the children of Ammon, and the Lord deliver them before me, shall I be your head?" The elders accept his demand. Jephtha leads the Gileadites, and in his ambition for success makes a fearful vow to Jehovah. "Whatsoever cometh out of my house to meet me upon my return shall be the Lord's, and I will offer it up as a burnt offering." And upon his return, victorious and a ruler, his only child comes out of the house to bid him welcome. There the real conflict begins, and the struggle in Jephtha's soul as he is torn in his choice between the fulfilment of his vow to Jehovah and the sacrifice of his daughter, is drama worthy of portrayal.

*New York City. Author of *Principles and Technique in Religious Dramatics.* (Methodist Book Concern).

Elijah, who two thousand eight hundred years ago dared to speak for man, dared to defend the interests of man against the interests of kings—what could be more timely than this struggle of so long ago? Elijah on Mt. Carmel, taunting and laughing at the several hundred priests of Baal as they dance and shout about their altar; one man pitted against the mob as he speaks definitely for Jehovah! Is not that as dramatic as any number of cream-puff comedies?

Story after story of incomparable material, only too often scorned in the church's selection of dramatic material in favor of pageants dealing with cheese-cloth berobed spirits in their symbolic struggle of modern "problems," or plays dealing with "something funny."

Some Practical Suggestions

A church group may then, as its special function, aim to present dramatic material of a biblical or religious nature and present it well. Groups outside of the church seldom use these subjects in their dramatizations, so the church group will feel no pressure of competition in this choice. It would be advisable for a group to organize for this purpose under a club name with an executive staff for leadership. The group might then divide into two sections, players and technicians. As much time, and perhaps more, needs to be spent upon the setting, lights, and costumes as upon the actual rehearsals. The outlay of money which is necessary for the technicians does appear staggering to a moneyless group, but if the interest is what it should be, money is obtainable more easily than at first assumed. The assumption that religious groups must be without money is erroneous. Monthly dues by club members, and associate members, can meet the running expenses. If the dramatic product of the group is fairly good, a small revenue can be obtained from the presentations.

The technical group will have for its consideration first, the platform—its size, firmness, and sound-proofness. If a portable platform or extension is necessary, it must be made so that it can be set easily without too much labor. Also, it must fit available storage space. This platform must have the feeling of solidity and must be level, unless, of course, levels of measured heights are desired. It should not be a series of undulating traps to trip the already harassed player. Unless the floor is level and firm, scenery cannot be set securely. Too many amateur players have said their lines with an eye on a threatening wing, watching momentarily for the collapse. Scenery should be built with an idea of permanent usability. "Temporary" and "emergency" are two words that should be struck from the amateur's vocabulary. There is neither time enough nor money enough for them. A frame-work of wood or galvanized piping can be made to fit the stage, on which curtains or canvas flats can be supported. Directions for the making of flats and scenery can usually be found in any number of books on dramatic technique. *Producing Plays* by C. D. Purdom is, however, unusually helpful in this respect. A sound principle in regard to lights is this—do not experiment too much with make-shift contraptions. Standard equipment costs very little more than the price of various collected contrivances. A comparison in results and safety is all in favor of the standard lighting units. Write to any good lighting firm for their catalog, and then estimate on the needs.

Those in the technical section who are interested in costumes should make the designs and the patterns, if they do not actually make the costumes. Material purchased in bulk, and dyed or painted as needed will lessen the cost considerably. Batik dyes, show-card paints, gold and silver radiator paint, cotton flannel, unbleached muslin and cheese-cloth, and oil-cloth will produce any costume needed. This working group will need a room where they can cut, hammer, paint, dye, and sew without fear of ruining something. Of course, this group must work carefully. In its creation of "something," it is not necessary to destroy "something else." A scrap book or file of costume pictures for designs will be of immeasurable value.

The playing group will do its best work if a chosen night is set aside each week for its meeting. Two hours are considered satisfactory as rehearsing time. Biblical and religious plays are presented more satisfactorily if the players have a background of knowledge in which to play. The customs of these peoples of long ago, their divisions into various kingdoms or governments, the character of their leadership, and their struggles must be understood. Biblical phraseology and the style of the different writers should be studied. One evening for each play undertaken could be devoted to background study, and if the leadership is competent will take the place of an incalculable number of rehearsals.

An organized dramatic group of this description might well be a leadership training group. The word, young, in any young people's organization is not a permanent possession. It must be transferred sooner or later to some one else. Usually this transfer is later, later than it should be. What preparation has the group made to transfer its experience and its findings, to the group stepping so vigorously and aggressively into its place? The admission of two or three of the age group next in succession to assist in each production will win the friendship of this group in the program conducted by the playing group, and will train new workers to take the places of those who must drop out. Aside from this idea, it is well to keep in mind that there is no age limit in either direction in the dramatic field.

Plays are prepared for presentation before an audience. Audiences, almost without exception, are very appreciative of the amateur's efforts. However, this appreciation should not always be taken for granted. Extra courtesies will insure a faithful audience and an increasing one. Nothing can, of course, take the place of good quality in production, but a group can do much to win the loyal friendship of its spectators by showing a personal thought of them. Attractive programs, annotated with interesting data that will assist in appreciation of the subject; arrangement of setting for greatest visibility; ushers to assist in seating and answering questions; temperature; and ventilation are just a few of the courtesies which an audience has the right to expect. They, in turn, will show their appreciation by encouraging the group to carry on a chosen program through financial support and attendance at productions.

While a playing schedule may not be possible at the beginning, a group will, after a little experience, be able to estimate the time that is necessary to prepare a production, and can then set a schedule for itself, and give a play once a month, or once in six weeks, or some other time interval. Plays are easily postponed, but postponement is another bad habit of amateurs which should be

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Can Popular Magazines Be Used for Religious Education?

By R. H. Elliott*

POPULAR magazines furnish the only religious reading material that goes into many American homes. Dr. Harry Emerson Fosdick has stated that he writes for popular magazines because he wants to get the message of religion to as many people as he can. Bruce Barton has called our attention to the fact that few of the sermons of Jesus were delivered in synagogues but that he frequently spoke in the crowded market-places. Then he adds, "the present-day market-place is the newspaper and magazine." Four of our popular magazines, each with a monthly circulation of more than a million and a half copies, published fifty-eight religious articles during a single year. Material of religious significance was included in as many more articles written upon other themes, and in the editorials and the poems of these same magazines. The *Literary Digest* contained a department of three pages each week on "Religion and Social Service." More than half of the articles in the *National Geographic* referred to the religious customs and beliefs of people from all parts of the world. Can this religious material which is found in popular magazines be used in some definite way for religious education?

One hundred men and women, who were readers of popular magazines, were asked personally whether or not they thought they had been helped in their religious attitudes by the reading of such magazines. Sixty-five stated they believed they had received a better understanding of life, an incentive to live better, and a greater sympathy for people of other religious beliefs because of what they had read in popular magazines. Six replied they had been somewhat confused in their religious thinking because former beliefs had been unsettled by articles they had read.

The religious material contained in *The Literary Digest* was included either in the poems or in the special department on "Religion and Social Service." Readers could very easily pass over this department, but every third reader was interested in turning to it to read the religious news. Twenty-nine per cent of all the readers of *The Digest* found the material helpful to them in forming their religious opinions.

A religious periodical called attention to the help a man received from a poem that was published in *The Literary Digest.* A retired professor of mathematics had purchased a little farm where he expected to live out his years. A slight operation led to blood poisoning of a malignant form, which could not be stayed. At the time when he became aware that he could not live long *The Literary Digest* came to his home. In the magazine was a brief poem by Arthur Wallace Peach entitled "Epitaph" which was based upon the thought of immortality. The wife of the sufferer wrote the author of the poem saying her husband was so impressed by the poem that after reading it he kept it with him until he died. The editor of *The Digest* commented "poets may serve spiritual needs no less than preachers," and perhaps we should add magazines no less than churches.

Religious articles were included in the general contents of such magazines as *The American, Good Housekeeping, Pictorial Review,* and *McCall's.*† From seventy-eight to ninety-eight per cent of the readers of each of these magazines read some of the religious articles that were published during a single year. Half of the readers of each of these magazines found material that was helpful to them in forming their religious beliefs.

Articles about Jesus were published in three of the four magazines named during 1928. "The Son of Man" by Emil Ludwig was published by installments in *Pictorial Review.* "Twelve Pictures in which the Man of Galilee will be made more real to you," written by Bruce Barton and illustrated by Dean Cornwell, appeared in each issue of *Good Housekeeping.* A single article, "A Roughneck's Religion" by Albert Payson Terhune was in *The American.* Thirteen per cent of all the readers of these three magazines were influenced in their thinking about Jesus by these articles. Other articles which were upon the general subjects of "Results of Religion," "The Church," "Attitude Toward Life," and "God" influenced from ten to thirteen per cent of the readers of the magazines in which the articles appeared.

Both professional magazine writers and men and women who are religious leaders of the day contributed the articles which were of religious significance to the popular magazines. Two out of every three readers read the articles by Edgar A. Guest. Forty-three per cent of all the readers of the magazines in which the articles by Edgar A. Guest appeared found themselves thinking as he had written. Other professional writers who wrote upon religious themes were Bruce Barton, Albert Payson Terhune and Frances Parkinson Keyes, whose articles were read by twenty to thirty per cent of the readers and influenced from nine to thirteen per cent of all the readers of the magazines in which they appeared. The articles by religious leaders such as Evangeline Booth, Dr. S. Parkes Cadman and Dr. Harry Emerson Fosdick were read by twenty to thirty-five per cent of the readers and from ten to fourteen per cent of all the readers of the magazines in which the articles appeared were influenced by reading them.

The influence that readers of popular magazines have received for the most part has been of indirect religious educational value and has varied in extent. For some readers it was to confirm what they believed because they already thought as the writers. The impressions of these readers were strengthened when they found they agreed with the men and women who wrote the articles. For other

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†See article entitled "Religious Material in Popular Magazines" by R. H. Elliott in the April issue of this Magazine.

readers new information was received from this magazine reading and new impressions were formed because of that new information. Still others found their experience enriched and guided because of the experiences of which they read. Some read more religious articles than others and some were more sensitive than others to new impressions. Not many of these readers were directed, by one who was recognized as a leader, to the religious articles and for that reason the educational value was not so great as it might have been. Likewise many articles were passed by simply because the attention of readers had not been called to their publication.

It is evident that sufficient material of religious significance is published in some of the popular magazines and is read and has an influence upon the readers to compel the recognition of these magazines as being a factor in the religious education of many men and women. A source of material is not only available, but is in the hands of millions of people. These practical suggestions are offered as possible ways of using such religious material as is found in some of our popular magazines for more definite religious education.

The church school could make practical use of many of these articles in the study of the lessons prepared for regular courses which are being taught or a lesson course could be prepared by a capable teacher based upon such articles as appear in the popular magazines. It would probably be found that many people would be willing to read and report on an article in a popular magazine who would not accept some other assignment. The writer found this to be true with a class of men. If an article of religious educational value appears in a magazine the leader of the class should call attention to its publication. It would be worth while to have the pupils on the watch for such articles to be reported to the class. The public school makes use of material that appears in the magazines of the day so it would be well to call attention to the fact that religious articles are being published and religious topics are likewise being discussed in the magazines of the day.

Magazines such as *The American, Good Housekeeping, Pictorial Review,* and *McCall's,* which are read by many women in the home, could be used to advantage in connection with the home department work of the church school. The home department is largely composed of women who are not able to attend a class in the church. There are other women who do not care to attend a class. Many of these women are already readers of these magazines and would most likely be interested in a course that would make their reading more profitable to them.

The religious material that is found in the magazines could be organized in a course of study for each month. Articles could be suggested for reading, suitable selections from the Bible could be indicated, topics and questions for thought based on these articles could be added, and references for supplemental reading could also be given. The object of the course would be to have the women read the article from a religious point of view, to think upon the subject with a background of the Bible and then to form their own conclusions on the subject. Such a course would not be concerned with church doctrines so that it could be used by the home departments of all denominations. It would form a common subject for discussion for neighbors, who may be members of different churches.

The Literary Digest is read by many men. The material in the department of "Religion and Social Service" could be used to advantage by men's discussion groups in the church school. The information gained by reading the digest of the religious news would keep the men informed on present-day religious topics and the discussion would help each man to come to his own conclusions. The leader of such a group would need to be able to select the topics most worth while for discussion and also be able to relate the discussion to the teaching of the Bible. Such a discussion group would offer to many men a course of religious education upon religious questions of the day.

The material that is contained in *The National Geographic* is such that it could be used to advantage by various groups of people who are studying the religious customs and habits of people in other lands. In order to understand the religious attitudes of other people it is necessary that the manner of living and the background of their civilization be known. The articles of *The National Geographic* furnish such information to the readers by both text and picture. Those who read this magazine state it has given them a greater sympathy for the religions of other people. Some individual groups already use *The Geographic* for their study of "missions", but the attention of all groups should be called to the great value of the magazine for this purpose.

The use of popular magazines for religious education could be carried a step further if the cooperation of the editors were secured to offer a co-ordinated course of religious reading for all readers. This would seem very probable because of the present policy of the editors of some of the magazines. The religious material could then be planned so that a sufficient amount would be published each month in some of the cooperating magazines. Likewise the best religious writers could be secured to prepare these articles from among both the professional writers and the religious leaders. Already popular magazines have become a factor in the religious education of many people, but they could be a still larger and more important factor and they could reach still more men and women with a religious message. It is for the leaders in the movement of religious education to direct this popular educational force towards a high purpose.

Drama in the Local Church

(Continued from page 24)

overcome. Allow sufficient time for preparation, and if necessary increase the rehearsals as playing time approaches. The way in which amateurs "rise" to a playing occasion is a perpetual astonishment to those who are familiar with playing groups.

Perhaps a few key rules to success in amateur work would not be amiss:

1. Organize for sincere and enjoyable work, i. e. do not make an arduous, feverish struggle of dramatics.
2. Attempt that which can be done well with the resources of talent, playing space, and money on hand.
3. Allow time for the production. Nothing worth while dramatically can be done without time and energy.
4. Enjoy the work, enjoy it so plentifully that you can transfer of your bounty without stint.
5. "True, good form is to be distinguished from the false, as earnest solemnity is distinguished from empty, mocking pageantry."

Some Experiences in a Junior Laboratory School

By Elizabeth A. Taft*

THE laboratory school was to start the next day and the teacher of the juniors was looking over her room. Part of the school was to be held in the church and part in a community house across the street. The juniors had fallen heir to the community house. A few months before it had been a school house and when the school house had been moved, the blackboards around the room had gone also. Every place where there had been a blackboard, was an ugly bare wall. The window shades were old and torn. The new benches were yet unpainted. There were some small tables and chairs around the room for use on Sunday when the beginners and primaries used the room.

This report of an actual experience with a group of juniors, in connection with a summer training school for junior workers, suggests fruitful and educational ways of using the junior's interest in constructive activities. It does not include, of course, the worship and other activities of the group which were intimately related to the constructive work.

"I wonder," thought the teacher, "what the juniors could do in one week to make the room more attractive."

The first thing was to consult the trustees of the building. They were most gracious. "Do anything you want," they said. "We are planning on doing a little each month to help fix up the room."

The children arrived early the next day. The student teachers, seven in number, had met for an hour's study before the children began to come. There were twenty-five juniors and three intermediates. After every one had become acquainted the teacher brought up the subject of the room.

"Could we do anything to make this room more attractive?" she asked.

The suggestions came so fast there was hardly time to write them down.

"The walls could be papered and painted."

"The chairs and benches too."

"If the windows were washed the sun could come in better."

"Could we have curtains?"

"A picture would be nice on the wall."

At last all the suggestions were listed and then came the task of selecting what could be done in a week.

No one in the group knew how to paper walls. It seemed almost impossible to do in one week. However, every one agreed that something ought to be done about the walls where the blackboards had been. The teacher told the children about using burlap on the walls. It could be put on the bare places, then later when the trustees painted and papered the walls, it could be taken down and rehung.

"That would be fine." "I'd like that." "Sure, let's do it," were the responses of the group.

After much discussion it was decided to paint the chairs, benches and tables used by the beginner and primary children, a soft green. The curtains were to be tan and green cretonne and the burlap a darker shade of green to match the curtains on the stage.

Nothing had been said about an offering as someone had agreed to finance the room. At the end of the morning one of the children asked, "I brought an offering can't we have one every morning?" So the children voted upon it and it was decided to bring an offering each day and use it to buy something for the room.

The school had been in session but two mornings when one of the junior boys was killed in an automobile accident. He had been one of the outstanding juniors, taking part in discussion, informal dramatization, and so forth.

The next day when the school assembled one of the children said, "I think we ought to use some of our money to buy flowers for Robert. He came both days and he liked the school so much." Some of the children asked how much flowers would cost and it was found there would not be enough for the picture they wanted for the room and for the flowers.

"Then we will have to bring an extra offering tomorrow," one of the group said. And they did. When the gifts were counted it was found there would be enough for flowers and picture. A plant was bought for Robert's mother and two of the girls and boys who knew Robert best took it to his mother after the funeral.

The first day the children decided what they would each like to do in working on the room. Painting was very popular. Ten of the younger juniors wanted to sew. Putting up the burlap was not so popular but several of the children said they would change from painting to burlap so everything could be done.

The next morning everything was ready. Each child had brought the thing he needed for his work. Paint brushes and thimbles appeared. Several girls had brought scissors. One boy had a hammer, "in case no one else brought one."

Several of the student teachers had been assigned to supervise the painting, sewing, etc. The children in every case were to do the work, the teacher to be there to advise when necessary.

When it was time for sewing, the girls went out under the trees. You should have seen how fine were the stitches of these nine and ten year old girls!

After the first coat of paint had been applied, we all stood off and admired. And when the second coat was finished never were benches, chairs and tables so transformed.

*Assistant Director of Religious Education, Synod of Indiana, Presbyterian Church, U. S. A., Indianapolis.

Thursday the children announced that on Friday night the community house was to be used for movies. Then and there we decided to have our room completed at that time. By Thursday night the painting was finished, the curtains hemmed, and the burlap put up. The floor needed to be swept, the windows washed, and the room put in order.

The next day the girls arrived with old clothes and bon ami for the windows. Even the boys joined the group of those who washed. The windows took longer than we had expected. They were high and dirty but all the children were eager to stay and finish.

The tallest boy put up the curtain rods and at last everything was finished. The room looked most attractive and the juniors were charmed. "Doesn't it look nice?" "Hasn't it been fun?" "I wish we could do it again next week." Comments like these were heard on every side.

On Saturday the teacher handed the children blank sheets of paper and asked them to write on one side the things they had liked about the school and on the other the things they did not like. The list they liked was long. They referred frequently to the constructive work they had done on the room but to the other items in the curriculum as well.

"We liked doing so many different things." "It was such fun to hem the curtains." "I liked discussing things." "The worship was good." "Painting was fun." "The teachers were all nice." "I liked the stories they told." One child wrote "I thought I wasn't going to like washing windows, but I did."

There were three things in the list of things they disliked. "I didn't like the windows being so dirty." "One day two of the boys talked when they ought not to." "I did not like the school closing so soon."

After the last good byes had been said the student teachers sat down to tabulate results and see what had been accomplished.

All the student teachers decided they had gained a new appreciation of the things junior children were able to accomplish. In the beginning one teacher had been skeptical. "Let me do it. You watch," the teacher heard her say the first day. But she had been converted. The children had eagerly accepted all responsibility that had been given them. They had done their work well.

The children had gained in respect for the church and community property. Any one who scratched the new chairs or tables was frowned upon.

Notwithstanding the handicap that came from changing so many things at the last minute (the leader had planned a very different curriculum), the project had been well worth while. The children had had a delightful time working for their church and the community. They had been happy all week. There had been almost no disagreements. As the teachers parted, they said with the children, "Seven days was not long enough. Next year we need fourteen."

The Workers' Conference

A Plan for Using the May JOURNAL *as a Basis for the Program of the Workers' Conference*

"MAKING A LARGER USE OF THE FINE ARTS"

ONE of the most revolutionary convictions held by progressive educators is that pupils learn more, or are changed more, by the general setting in which education proceeds than by the "regular lesson." Education is not merely the acquiring of knowledge and skill through instruction, memorizing, and drill. Education includes also appreciations, attitudes, relationships, and values. Religious education in fact properly centers in these spiritual qualities rather than in facts and knowledge. Until we lift our church school work into the realm of appreciations and attitudes it has not reached the Christian level. Increasingly the regular program of the church school is using to the full the resources of the fine arts in realizing its aims.

Let us in this workers' conference study our present church school to discover how far it is using these resources for moving beyond mere factual lessons up into the realm of appreciation, love of the beautiful, and devotion to spiritual values. Are we leading our pupils into real religious experiences or are we merely drilling them in religious ideas and talking to them about religious materials? The fine arts, centering as they do so largely in the religious feelings and emotions, are the indispensable resources of the church school worker if he would enter fully into his leadership opportunity.

It will be noted that the suggested program for this month does not consist so much in a review and discussion of *Journal* articles as it does of definite projects inspired and guided by these articles. These projects may extend over several months. In fact it might be well to let them culminate in definite exhibits, "open house," or other features, during Religious Education Week, which should now begin to be planned.

Munro, "Religious Education Week as a Community Force."

1. *For the devotional period:* Read aloud reverently the first section of Dr. Hough's article, "Worship and the Fine Arts," beginning with the first sentence "One day a traveller, etc." and concluding near the top of page 10. Follow this with the study of the cover picture suggested on page 6 using a large print if available. Conclude with a moment of quiet meditation and prayer. The series of poems by Grace Noll Crowell may be used also. Dr. Palmer's excellent devotional article "Making a Fine Art of Living" would enrich the devotional period.

2. *A survey of our church school building from the standpoint of beauty and taste.* This may be assigned to department groups for later report or, even better, it may have been done in advance and be reported now. Special critical attention should be given to these items in each room: condition of walls, need of redecoration, color scheme, taste, tidiness; artistic values of pictures and other objects on walls, distracting or unsightly charts, banners, etc.; cleanliness of rooms, windows, and furniture; condition of floors; orderliness; homelikeness; simplicity. What could be done in each room to provide a more beautiful and artistic setting in which the work of class or department may be carried on? Can the pupils themselves be enlisted in the movement to make these rooms real shrines of appreciation for the beautiful?

In cases where the church building embodies fine ecclesiastical architecture plans may be laid for leading groups of young people and older children to understand the meaning of its symbolism and to appreciate its worshipful atmosphere.

Taft, "Some Experiences in a Junior Laboratory School."
Hough, "Worship and the Fine Arts."

(Continued on page 42)

International Schools and Camps

LEADERSHIP SCHOOLS

Geneva Glen, Colorado
August 10–22

Lake Geneva, Wisconsin
July 27–August 8

Lake Winnipesaukee, New Hampshire
August 10–22

HOW full can you fill two weeks of time? In an International Leadership School, you can fill two weeks with creative study of your problems as a church school leader; with the discovery of new friends and the deepening of Christian fellowship; with time for meditation and for worship in the great out-of-doors; with hiking along a trail in the Rocky Mountains or boating on the quiet surface of a clear blue lake; with exhilarating sports in the health-giving sunshine; and with inspiring experiences which make life stronger and bigger.

The cost is reasonable. Board and room ranges from $22.50 to $30.00, depending upon the accommodation secured. Tuition, $5.00.

For full information regarding courses and faculty members either refer to the April *Journal*, or write to the Department of Leadership Training for an announcement of the school in which you are most interested. There is an advantage in registering immediately.

OLDER BOYS' AND GIRLS' CAMPS

FOR young people who are leaders in classes, departments, youth councils; young people who are graduates of denominational, state, and provincial camps and conferences; young people who are eager to see life whole and to learn techniques of camp leadership, and who wish to think through the issues involved in building a Christian world.

For a limited number of adult leaders of youth in each camp who make application to study the techniques of youth leadership in a camp setting. These leaders will pay all their expenses with the exception of the registration fee.

The courses listed give indication of what takes place during the forenoon in these camps. The afternoons are also filled with rich and glorious experiences.

For more information, write to the International Council of Religious Education for a Camperbook and registration card.

Geneva Glen, Colorado

Girls—July 7–20

Mrs. E. E. McClintock, Secretary, Denver Council of Religious Education, Denver, Colo.
Camp Director
Camp Leadership

Miss Cora D. Beattie, Secretary to Dr. Hayward, International Council Office
Associate Camp Director
Science of Leadership

Roy A. Burkhart, Associate Director, Young People's Work, International Council Office
Techniques of Counseling (For Adult Leaders of Youth and Graduate Campers)

Miss Gloria Diener, Editorial Assistant, International Council Office
Training in Worship and the Devotional Life
The Message and Program of the Christian Religion

Miss Thelma Diener, Director of Student Work, Third Presbyterian Church, Chicago, Ill.
Youth in the Church

Miss Dorothea Gray, Director of Religious Education, Central Christian Church, Enid, Okla.
Youth and Worship
Story Telling

Miss Olga Gunkle, Assistant Secretary, The Denver Community Chest, Denver, Colo.
Dramatization and Pageantry

Mrs. Benjamin Johnson, Germantown, Pa.
Camp Mother

Miss Kathleen Painter, Secretary, Business Girls' Department, Y. W. C. A., Denver, Colo.
Life in the Growing
The Principles of Teaching

Mrs. Dorothy Pickering, Recreational Specialist, Tulsa, Okla.
Recreational Leadership

O. R. Warford, Pastor, Minnequa Community Church, Pueblo, Colo.
The Old Testament
The Bible in the Making

Boys—August 25–September 7

Roy A. Burkhart, Associate Director, Young People's Work, International Council Office
Camp Director
Camp Leadership
Techniques of Counseling (For Adult Leaders of Youth and Graduate Campers)

Lyndon W. Harper, Pastor, Christian Church, Independence, Mo.
Associate Camp Director
Recreational Leadership

Elmer E. Freed, Pastor, Presbyterian Church, Taylorville, Ill.
The Principles of Teaching
The Message and Program of the Christian Religion

Donald Howard, Pastor, First United Brethren Church, Pueblo, Colo.
Adolescent Worship
Life in the Growing

Clarence E. Parr, Pastor, Calvary Evangelical Church, Fargo, N. D.
Dramatization and Pageantry
Psychology of a Growing Life

Forrest L. Richeson, Graduate Student, Drake University, Des Moines, Iowa.
Recreational Activities

O. W. Warmingham, Professor, Biblical Literature, Boston University, Boston, Mass.
The Bible in the Making
The Old Testament

Lake Geneva, Wisconsin

Girls—August 11–24

Mrs. Bona Mills Griffith, Formerly Secretary of National Girls' Work Board and Director of Girls' Work for United Church of Canada, Toronto, Ont.
Camp Director
Camp Leadership

Miss Cora D. Beattie, Secretary to Dr. Hayward, International Council Office
Associate Camp Director

Miss Cora Lee Beers, Student, Beloit College, Beloit, Wis.
Aquatic Director
Life Investment

E. H. Bonsall, Jr., Director, Young People's Work, Pennsylvania State Sabbath School Association, Philadelphia.
The Bible in the Making
The Old Testament

Mrs. E. H. Bonsall, Jr., Author, Swarthmore, Pa.
Home Life and Leadership
Youth in the Church

Roy A. Burkhart, Associate Director, Young People's Work, International Council Office
The Principles of Teaching
Psychology of a Growing Life

Miss Helen Clemens, Assistant Director, Russian Dramatic Laboratory, Chicago, Ill.
Dramatization and Pageantry

Miss Doris Dennison, Director of Religious Education, First Congregational Church, Elgin, Ill.
Administering a Youth Program in the Local Church
Dramatic Activities

Miss Gloria Diener, Editorial Assistant, International Council Office
Story Telling

Mrs. Rhea M. Howard, Young People's Worker, Dayton, Ohio
Life in the Growing

Mrs. Walter Hutton, Writer and Teacher, Des Moines, Iowa
Training in Worship and the Devotional Life

Mrs. Myron Settle, Young People's Worker, Chicago, Ill.
Youth and Worship
The Message and Program of the Christian Religion

Miss Margaret Slattery, Lecturer and Author, Boston, Mass.
Techniques of Counseling (For Adult Leaders of Youth and Graduate Campers)

Miss Esther I. Williams, Y. W. C. A. Secretary, Hollidaysburg, Pa.
Recreational Leadership

Boys—August 25–September 7

P. R. Hayward, Director, Young People's Work, International Council Office
Camp Director
Camp Leadership

O. G. Herbrecht, Director, Young People's Work, Iowa Council of Religious Education, Des Moines
Associate Camp Director

C. E. Ashcraft, Dean, Bonebrake Theological Seminary, Dayton, Ohio
Psychology of a Growing Life

Griffith Beers, Janesville, Wis.
Assisting with Recreational Activities

J. Gordon Howard, Director, Young People's Work, United Brethren in Christ, Dayton, Ohio
Adolescent Worship

John Irwin, Assistant Editor, Epworth League Publications, Chicago, Ill.
Recreational Leadership

Frederick D. Jordan, Pastor, Carey Temple A. M. E. Church, Chicago, Ill.
The Bible in the Making
The Old Testament

Otto Mayer, Research Associate, International Council Office
Techniques of Counseling (For Adult Leaders of Youth and Graduate Campers)

Raymond Moore, Y. M. C. A. Secretary, Louisville, Ky.
Director of Athletics
Recreational Activities

Harry G. Rowe, Director, Young People's Work, Indiana Council of Religious Education, Indianapolis
The Principles of Teaching

Lester Schloerb, Director, Vocational Guidance, Lane Technical School, Chicago, Ill.
Life Investment
Life in the Growing

T. A. Tripp, Director, Young People's Work, Illinois Council of Religious Education, Springfield
Youth and Worship
The Message and Program of the Christian Religion

James A. Weber, Associate Director, Young People's Work, United Brethren in Christ, Dayton, Ohio
Science of Leadership
Youth in the Church

Lake Winnipesaukee, New Hampshire

Girls—July 28–August 10

Miss Lena C. Knapp, Assistant Director of Leadership Training, International Council Office
Camp Director
Camp Leadership

Mrs. Franklin Brimmer, Director, Albany Council of Religious Education, Albany, N. Y.
Associate Camp Director
Science of Leadership
Youth in the Church

Miss Doris Chase, Student, Tufts College, Mass.
Director of Aquatics

P. R. Hayward, Director, Young People's Work, International Council Office
Psychology of a Growing Life

Mrs. P. R. Hayward, Young People's Worker, Hinsdale, Ill.
Home Life and Leadership

W. D. Howell, Field Director, Presbyterian Church, U. S. A., Philadelphia, Pa.
The Principles of Teaching
Administering a Youth Program in the Local Church

Miss Martha Jaeger, Associate to Dr. Watson, Columbia University, New York City
Techniques of Counseling (For Adult Leaders of Youth and Graduate Campers)

Miss Hazel McNary, Elsmere, N. Y.
Recreational Leadership

Wm. R. McNutt, Professor, Crozer Theological Seminary, Chester, Pa.
The Bible in the Making
The Old Testament

Miss Elizabeth Nutting, Director, Young People's Work, Dayton, Ohio
Training in Worship and the Devotional Life
The Message and Program of the Christian Religion

Mrs. E. G. Phillips, Specialist in Nature Study, East Bloomfield, N. Y.
Nature Study

Miss Bernice Richmond, Director of Religious Education, Albany, N. Y.
Life In the Growing
Life Investment

Miss Ethel Seymour, High School Teacher, Chautauqua, N. Y.
Director of Athletics
Recreational Leadership

Miss Faye Stowell, Specialist in Dramatics, Albany, N. Y.
Dramatization and Pageantry

Miss Manzie Talcott, Teacher, Weekday Schools, Dayton, Ohio
Youth and Worship
Story Telling

Boys—August 25–September 7

Forrest L. Knapp, Director of Leadership Training, International Council Office
Camp Director
Camp Leadership
Techniques of Counseling (For Adult Leaders of Youth and Graduate Campers)

Henry Reed Bowen, General Secretary, New Jersey Council of Religious Education, Newark
Associate Camp Director
Science of Leadership

Ralph W. Brown, Executive Director, Y. M. C. A., Hempstead, N. Y.
Assistant in Techniques of Counseling (For Adult Leaders of Youth and Graduate Campers)

Lewis A. Galbraith, Pastor, Bryn-Mawr Park Presbyterian Church, Yonkers, N. Y.
The Bible in the Making
The Message and Program of the Christian Religion

Earle H. Herbert, Director of Athletics, Trinity Methodist Episcopal Church, Springfield, Mass.
Director of Athletics and Aquatics

Ray Johnson, Student, Yale University, New Haven, Conn.
Life in the Growing
Psychology of a Growing Life

Frederic Miller, Student, Otterbein College, Westerville, Ohio
Youth and Worship

Ralph Minker, Pastor, Methodist Church, Concord, N. H.
Recreational Leadership
Administering a Youth Program in the Local Church

Mrs. Dallas Pollard, Specialist in Dramatics, Burlington, Vt.
Dramatization and Pageantry

A. Shuart Reed, Program Director, Y. M. C. A., Hempstead, N. Y.
The Principles of Teaching
Assistant in Techniques of Counseling (For Adult Leaders of Youth and Graduate Campers)

Harry Thomas Stock, Director Young People's Work, Congregational Education Society, Boston, Mass.
Adolescent Worship

Read the Camperbook

The *Camperbook* in small quantities is available for local church and county leaders. Write for a supply to either your denominational board or state council, or to the International Council of Religious Education, 203 N. Wabash Ave., Chicago. This *Camperbook* gives information about the leaders for each camp, the courses of study which will be offered, and other interesting activities which make the days of camp so worth while.

Religious Education Week a Community Force

By HARRY C. MUNRO

AS LONG as religious education is interpreted as a transmissive process it is simple. It is merely the attempt to hand over to the student materials, ideas, customs, and prejudices which the teacher or lesson writer considers valuable. The local church school in its limited sessions may carry this handing over process forward through study, recitation, drill, and memory work without much regard to what is happening outside the church school session. Conflicting ideas may be taught with equal efficiency elsewhere, and the students may be quite immersed in modes of living which are in glaring contrast to such religious ideas. But if on occasion they can glibly re-cite the religious ideas, to which they have been exposed, the church school is complacently successful.

But when religious education undertakes to be vital and creative it becomes complicated. When the church school teacher seeks to interpret and redirect the everyday living of the pupils so that, instead of merely memorizing religious ideas, they are learning Christian living through experiencing it under guidance, the church school session cannot be isolated from its total setting. Success is determined and limited by every experience which comes to the student, whether in the church or outside of it. Instead of withdrawing within itself for the conservation and protection of ideas, the vital and creative church school deliberately comes to grips with the experiences in its students' lives, even with those which seem to challenge these sacred ideas. It refuses the sectional or compartmental view of life. It insists that the Christian teacher must "see life steadily and see it whole."

Thus to transform the church school from a school *about* Christian ideas into a school *in* Christian living, is to force it into new relationships and responsibilities which the isolated church school of the past easily evaded. One of the chief values of Religious Education Week, September 27–October 4, 1931, is to assist progressive church schools everywhere to face these wider relationships and responsibilities. Religious Education Week will help every church observing it, greatly to increase the effectiveness and fruitfulness of its own educational program. But unless this special emphasis also leads to recognition and acceptance of these wider relationships, much of its potential value will be missed.

The vital and creative church school is deeply concerned over the kind of home and family life in which its students participate. So much of its purpose and teaching find their real fruition in home relationships and may be quite thoroughly defeated by conflicting experiences in family life. The home atmosphere largely dominates the spiritual development of young children. In adolescence the ideal pattern of family life will be determined far more largely by the actual home environment and spiritual atmosphere of the students than by anything that church school teachers may say about the ideal home. A "Better Homes Movement" in the whole community might be a most fruitful outcome of Religious Education Week. Certainly the churches can move together on this much more effectively than alone.

Consider the investments which our Roman Catholic neighbors make in general education for the sake of controlling its religious spirit and outcomes. They pay their share of the tax which supports our public schools, and an additional tax to support parochial schools. The average Protestant family makes no comparable investment in religious education and is singularly careless about the religious idealism and spiritual atmosphere of the public school. Yet during the dozen years spent by children under the dominant influence of the public school, the ideals and purposes of both home and church are largely at the mercy of public school leadership. Should not the Protestant churches of the community offer the public school leaders far more active and fruitful cooperation in keeping the tone of our public school life on a fine spiritual level? This is another interchurch project which may be undertaken in Religious Education Week.

The advertising and exhibition of motion and talking pictures, the displays on magazine stands, the unsupervised amusement centers, and similar determiners of community atmosphere are sources of moral putrefaction in many communities. What chance has the church school when the average junior spends two hours in a movie to every hour in Sunday school? The progressive church school will wish to join hands with other religious forces to help clean up these sources of community pollution. Religious Education Week may well be the occasion for facing such needs.

In short, the church school which wishes to be vital and creative in its influence on growing life cannot restrict its attention to its own sessions. It must face these many other factors which support or defeat the purposes of its own program. Religious Education Week is an ideal occasion to bring the impact of united spiritual forces upon the homes, the schools, the general formative influences of the whole community in order to make possible an atmosphere in which Kingdom ideals can grow with growing life.

Start now to make Religious Education Week, 1931, a real factor, first in your own church school, then in these other areas where the Christian life must be lived if the church school is to be fruitful.

A PAMPHLET of suggestions for the observance of Religious Education Week will be available by July 1 and may be ordered from your denominational publishing house or from the International Council of Religious Education. Price, ten cents.

A dramatic production emphasizing the significance of religious education will appear in the September issue of the INTERNATIONAL JOURNAL OF RELIGIOUS EDUCATION. Additional helps and suggestions for the observance of the week will appear in the July and September JOURNALS.

Division and Cooperation

THE sixth and revised edition of the *New Handbook of All Denominations*, compiled by M. Phelan, just recently came from the press. The table of contents alone is revealing because it gives the names of more than two hundred religious bodies in the United States. The book contains brief historical sketches and statements regarding the distinguishing characteristics of each of these bodies.

The list of religious bodies below is taken from the table of contents of the book. The reader is cautioned to refrain from reading the list unless he reads the entire article, or he may become unduly discouraged with the divisiveness of Protestantism.

Adventists
- Advent Christian Church
- Church of God (Adventist)
- Churches of God in Christ Jesus
- Life and Advent Union
- Seventh-Day Adventists

African Orthodox Church
African Orthodox Church of New York
American Ethical Union
American Rescue Workers
Apostolic Christian Church
Apostolic Faith Mission
Apostolic Overcoming Holy Church of God
Assemblies of God, General Council
Assyrian Jacobite Apostolic Church
Bahá'is
Baptist
- American Baptist Association
- Baptist Church of Christ
- Colored Primitive Baptists
- Duck River Association of Baptists
- Free Will Baptists
- Free Will Baptists (Bullockites)
- General Baptists
- General Six-Principle Baptists
- Independent Baptist Church of America
- Primitive Baptists
- Regular Baptists
- Separate Baptists
- Seventh-Day Baptists
- Two-Seed-in-the-Spirit Predestinarian Baptists
- United American Free Will Baptists
- United Baptists

Christadelphians
Christian and Missionary Alliance
Christian Church
Christian Congregation
Christian Science Parent Church
Christian Union
Church of Armenia in America
Church of Christ (Holiness)
Church of Christ, Scientist
Church of Daniel's Band
Church of God
Church of God (Apostolic)
Church of God (Headquarters Anderson, Ind.)
Church of God (The Original)
Church of God and Saints of Christ (Colored)
Church of God as Organized by Christ
Church of God in Christ
Church of the Nazarene
Churches of Christ
Churches of God, Holiness
Churches of the Living God (Colored)
Churches of the New Jerusalem (Swedenborgian)
Communistic Societies
- Amana Society
- Shakers

Congregational Churches
Congregational Holiness Church
Disciples of Christ
- Churches of Christ

Divine Science Church
Eastern Orthodox Churches
Evangelical Church
- Evangelical Congregational Church

Evangelical Synod of North America
Free Christian Zion Church of Christ
Free Church of God in Christ
Friends
General Eldership of the Churches of God in North America
German Baptist Brethren (Dunkers)
- Brethren Church (Progressive Dunkers)
- Church of God (New Dunkers)
- Old German Baptist Brethren
- Seventh-Day Baptists (German, 1728)

Hephzibah Faith Missionary Association
Holiness Church
Jewish Congregations
Latter-Day Saints (Mormons)
- Reorganized Church of Jesus Christ of Latter-Day Saints

Liberal Catholic Church
Liberal Church of America
Lithuanian National Catholic Church
Lutherans
- Church of the Lutheran Brethren
- Danish Evangelical Lutheran Church in America
- Danish Lutheran Churches
- Evangelical Lutheran Augustana Synod
- Evangelical Lutheran Church (Eielsen Synod)
- Evangelical Lutheran Jehovah Conference
- Evangelical Lutheran Synodical Conference
- Finnish Apostolic Lutheran Church
- Finnish Evangelical Lutheran Church, Suomi Synod
- Finnish Lutheran Churches
- Finnish Lutheran National Church
- Icelandic Evangelical Lutheran Synod
- Independent Lutheran Congregations
- Joint Synod of Ohio and Other States
- Joint Synod of Wisconsin and Other States
- Lutheran Free Church
- Lutheran Synod of Buffalo
- Norwegian Lutheran Church
- Norwegian Synod
- Slovak Evangelical Lutheran Synod
- Synod of Iowa and Other States
- Synod of Missouri, Ohio, and Other States
- United Danish Lutheran Church in America
- United Lutheran Church in America

Mennonites
- Central Conference of Mennonites
- Church of God in Christ (Mennonite)
- Defenseless Mennonites
- General Conference of the Mennonite Church
- Mennonite Brethren Church of North America
- Mennonite Brethren in Christ
- Mennonite Church
- Old Order Amish Mennonite Church
- Old Order Mennonite Church (Wisler)
- Reformed Mennonite Church

Methodists
- Congregational Methodist Church
- Free Methodist Church
- Holiness Methodist Church
- Methodist Episcopal Church in America
- Methodist Episcopal Church, South
- Methodist Protestant Church
- New Congregational Methodist Church
- Primitive Methodist Church
- Reformed Methodist Church
- Wesleyan Methodist Connection (or Church)

Methodist, Colored
- African Methodist Episcopal Church
- African Methodist Episcopal Zion Church
- African Union Methodist Protestant Church
- Colored Methodist Episcopal Church
- Colored Methodist Protestant Church
- Independent African Methodist Episcopal Church
- Reformed Methodist Union Episcopal Church
- Reformed Zion Union Apostolic Church
- Union African Methodist Episcopal Church

Metropolitan Church Association
Missionary Bands of the World
Missionary Church Association
Moravian Bodies
- Bohemian and Moravian Brethren Churches
- Evangelical Unity of the Brethren
- Unitas Fratrum

New Apostolic Church
Norwegian and Danish Evangelical Free Church
Old Catholic Churches
- American Catholic Church
- North American Old Roman Catholic Church
- Old Catholic Church in America

Pentecostal Assemblies of the World
Pentecostal Holiness Church
Pilgrim Holiness Church
Pillar of Fire
Plymouth Brethren
Polish National Catholic Church
Presbyterians
- Associate Presbyterian Church
- Associate Reformed Presbyterian Church
- Colored Cumberland Presbyterian Church
- Cumberland Presbyterians
- Presbyterian Church, U. S.
- Presbyterian Church in the U. S. A.
- Reformed Presbyterian Church, General Synod
- Reformed Presbyterian Synod
- United Presbyterian Church of North America

Protestant Episcopal Church
- Reformed Episcopal Church

Reformed Bodies
- Christian Reformed Church
- Free Magyar Reformed Church in America
- Reformed Church in America (Dutch Reformed)
- Reformed Church in the United States (German Reformed)

River Brethren
- Brethren in Christ
- Old Order or Yorker Brethren
- United Zion Children

Roman Catholic Church
Salvation Army
Schwenckfelders
Social Brethren
Spiritualists
- National Spiritual Alliance of the U. S. A.
- National Spiritualist Association
- Progressive Spiritual Church

Swedish Evangelical Churches
- Swedish Evangelical Free Church of the U. S. A.
- Swedish Evangelical Mission Covenant of America

Temple Society in America
Theosophical Societies
- American Theosophical Society

(Continued on page 38)

PRIMARY DEPARTMENT WORSHIP SUGGESTIONS FOR JUNE

*By Ethel L. Smither**

Thinking With the Leader

Last month our suggestions for worship centered in appreciation of the beauty all around us in May and in enjoying the music of the new life. Worship is more than appreciation of beauty. It is the motivating force back of a developing ability to act in more Christian ways in all the round of daily life. Jesus ever connected worship of God with being right with one's fellow and with service to those in need. The primary leader will do well to include this among her worship emphases for the year.

June is a month when such an emphasis is peculiarly fitting. The children will soon be out of school and will have much greater command of their time and of their contacts with other children than has been possible for months. During the first weeks of their freedom from rather constant adult supervision, we hope that they play fair, are considerate of each other, and are able to meet situations calling for honesty and truthfulness in a successful manner. We hope that they will be dependable in performing the home duties that their greater freedom gives them a chance to assume.

Early vacation time is a good time to broaden a child's social interests. Many agencies and churches are promoting vacation church schools, summer camps, visits to farms for city-cooped children. Plans are afoot for fresh air camps, free ice funds, and for fresh milk. The child should have a chance to serve other children and provide for their happy vacation time.

During vacation time new scenes and strange persons will be experienced. Every contact may or may not contribute to the child's growing sense of brotherhood. The garage man from whom the family buys gas on a trip, the ice cream vendor at the amusement park, and many others are new and fascinating persons to these primary children. Often they will be of other nationalities. If the child sees the adults of his family friendly and scrupulously honest in all their wayside contacts, vacation can mean that the narrow horizon of the little child has lifted a bit and more persons are included in friendly understanding for him.

Activities To Stimulate Worship

I. Facing Problems of right dealing with one's fellows.

1. Telling the truth about being six even when one is small—is it a silly thing to do or is it right? (Car fare, admission fee to parks and zoos, and so on.)

2. Being dependable when out at play to run no unnecessary risks just for fun—why God's children have to care for themselves.

3. Is it all right to cheat to get another "go" if you can keep the other children from knowing it?

4. Can you tell the truth and brag?

Many actual problems will arise in your own department. These are only suggestive. The resourceful primary superintendent will keep a note of these problems and will meet them.

II. Facing problems of a happy vacation for other children.

1. Why don't their daddies take them to the beach? Why can't they go to summer camp if they want to go?

III. Plans to meet some of the needs discussed under II.

IV. Playing games that require fair play, honest report, and consideration for others.

V. Making rules regarding how to play and to act in class.

VI. Making rules about helping at home.

Suggested Emphases

The services for June may be developed around the following topics. They should be regarded as tentative and changed whenever chances for informal worship arise or special problems of the children seem pressing.

1. Being Dependable
2. Helping to Care Through Sharing
3. Playing Fair
4. Being Honest
5. Being Truthful

Source Materials

SONGS:

From *Songs for Little People*, Danielson and Conant. Pilgrim Press.

"Father in Heaven" (second stanza)
"Lord of the Sunlight" (see accompanying words)

From *Worship and Conduct Songs for Beginners and Primaries*, Shields. Presbyterian Committee of Publication.

"Work and Play" (see accompanying music)
"Friends"
"A Prayer for Help"

From *Song and Play for Children*, Danielson and Conant. Pilgrim Press.

"Faithful and Steady"
"Sing While You are Working"

From *The Child's First Songs in Religious Education*. Oglevee. Vaile Co.

"Offering Hymn"

BIBLE VERSES:

Ye are God's fellow workers. Even a child maketh himself known by his doings. Thou shalt do that which is right and good. Thou shalt love thy neighbor as thyself. Speak ye every man the truth.

POEM:

Who Are God's Fellow Workers?
When children gladly do their work
And no one ever thinks to shirk
Then they're God's fellow workers.

When children try to say what's true
Play fair in games, are honest too,
Then they're God's fellow workers.

When kindly children help to care,
Are gentle, and with others share
Then they're God's fellow workers.

PRAYER:

Father, I thank thee for this day
Of happy hours for work and play.
Teach me with willing hands and heart
To try each day to do my part;
And when night comes I kneel and say,
"Father, I thank thee for this day."

—ELIZABETH CUSHING TAYLOR.
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STORIES:

From *Mother Stories*, Lindsay, Milton Bradley Co.

"Dust Under the Rug" (doing your work well)

From *The Toy Shop*, Lindsay. Lothrop, Lee and Shepard.

"The White Swan"
"The Ball That Went to a Party" } (playing with other children)

From *Friends in Strange Garments*, Upjohn. Houghton, Mifflin Co.

"The Road to Arcadia" (honesty)

"The White Swan"

The white porcelain swan that looked as if it had come straight from fairyland was sent to two little sisters by their godmother, and of course the first thing they wanted to do was to put it in water and see it float.

So Nurse filled a big flowered wash-bowl for them and set it on the nursery floor.

"Don't get yourselves wet," she said as she went out of the room.

The water in the bowl was clear and shining, and the painted flowers around the edge looked beautiful.

"We can call it Wash-Bowl Pond and I'll put the white swan in it right now," said the larger of the children.

But that was just what the little one wanted to do.

"You do everything," she said. "And the white swan is as much mine as it is yours."

"Of course," said the other; "but I'm taller than you, and older. You might drop the swan and break it."

"You broke your doll," said the little sister.

"Yes, but that was because I tripped up. I'll be sure to look where I'm going when I have the white swan," said the little girl who thought herself so old; "anyway, it is my time to be first, for you rang the doorbell when we went to see Grandma, and I wanted to do that as much as you did."

She took the white swan from the table and held it so high that the little sister could not reach it, though she tried very hard; and the next thing they knew, the white swan lay on the floor broken into a dozen pieces.

"You pushed," said one child.

"You pulled," said the other; and then because they were sorry, and ashamed, too, they put their arms around each other and began to cry.

Nurse came hurrying in at the very first sound and when she saw and heard what had happened she said:

"If a white swan makes you quarrel like that, I'm glad I'm not going to have one in my nursery."

But when Mother heard about it and saw how sorry the children were she said:

"All the king's horses and all the king's men couldn't put Humpty Dumpty together again when he had a fall; but I will see what *I* can do for the white swan."

That very day she glued the broken pieces together so carefully that when she had finished, the children thought the white swan was as beautiful as it had been before.

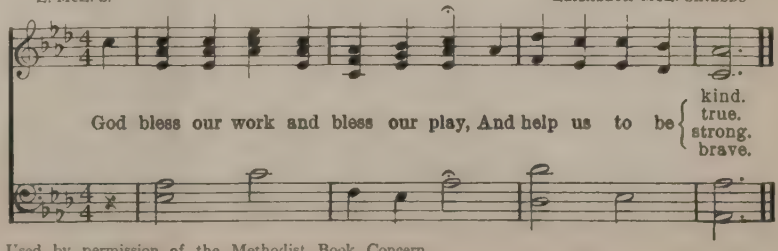
But it never could float in Wash-Bowl Pond nor anywhere else. The best that Mother and the children could do was to make a lake like the one in the Toy Shop with a piece of looking-glass; and there the white swan sat.

The children could look at it but they could not play with it; and if ever they began to be cross with each other Nurse was sure to say:

"Remember the white swan."†

†From book, *The Toy Shop;* by Maud Lindsay, published by Lothrop, Lee and Shepard Company, Boston. Used by special permission.

E. McE. S. ELIZABETH McE. SHIELDS



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*Associate Editor, Sunday School Publications, Methodist Episcopal Church, Cincinnati, Ohio.

Suggestive Procedure

THEME: *Helping To Care Through Sharing*
SONG: "Friends"
LEADER (*Reading from the Bible*): "Thou shalt do that which is right and good. Ye are God's fellow workers."

You have been singing about your friends and how you love them and want to share with them. Who are some of your friends? Let the children tell and see that they include persons who contribute to their happiness as well as the children they know. Speak of how these friends make the children happy. I have heard of some children this week who need some friends. Perhaps, you would like to share with them. (Tell of the need of some home mission group or some vacation church school that needs support or of some fresh air camp, children's hospital, or orphanage that needs help. If a representative of the social agency can be present ask this person to tell about the need of the children.) I read from the Bible the verse that says that you are God's fellow workers. What does a fellow worker of God do? (Let the children discuss and then quote the third verse of the poem, "Who Are God's Fellow Workers?" Help them to make their plans for sharing.) Shall we tell God that we are glad to work with him?

PRAYER:

Dear God, we are glad that we can be your fellow workers because we love you. We thank you for Jesus who showed us how to work with you. Bless the children in ———— (group to be helped). We are glad to have a chance to help care for them. Amen.

SONG: "Lord of the Sunlight," or "Father in Heaven" (second stanza).

"Lord of the Sunlight"
(Tune: Crusaders' Hymn)

Lord of the sunlight,
Lord of the starlight,
Lord of the seasons,
Teach me to know
How best to love thee,
How best to serve thee,
'Mid summer's flowers or winter's snow.

JUNIOR WORSHIP PROGRAMS FOR JUNE

*By Florence M. Hostetter**

Roses by the wayside,
Sparkling with the dew;
Breezes, honey-laden
Skies of clearest blue.
All the world is singing,
Joyous is the tune:
Far and wide, on every side
'Tis June, June, June!

It was a poet who said that the three greatest things in the world are April, May, and June. And another poet in speaking of June days said:

Joy comes, grief goes, we know not how;
Everything is happy now,
Everything is upward striving.

Boys and girls are no exception. They, too, feel the urge to climb. We can help them make this "joy in living" and this upward striving permanent possessions by availing ourselves of the aid nature so generously offers.

Order of Worship

PROCESSIONAL OR OPENING HYMN: "With Happy Voices Singing"

CALL TO WORSHIP

Leader: All the beauty out of doors
Calls, "O worship God the Lord;
Add your gladness, boys and girls,
To the joy song of the world!"

Response: This is the day which the Lord hath made;
We will rejoice and be glad in it.

Leader: Every morning seems to say
There's something pleasant on the way
And God sends love to you.

Response: Every morning let us raise
Unto God our songs of praise,
Thanking him for happy days—
"Glory to the Father!"

Leader: It is a good thing to give thanks unto the Lord and to sing praises unto thy name, O most High:

Response: To show forth thy loving kindness in the morning, and thy faithfulness every night.

HYMN: "When Morning Gilds the Skies"

PRAYER:

Here in this happy place, O God, we praise and thank thee for thy goodness. We see thy glory all about us; in the blue sky and the green grass, the tiny flowers, and the setting sun and in the faces of friends and loved ones. Everything praises and gives thee honor, so, O God, would we. Help us to be grateful and to love thee with all our hearts. Through Jesus Christ our Lord. Amen.

PRAYER RESPONSE (*to be sung*):

Holy, holy, holy, Lord God of hosts!
Heaven and earth are full of thee,
Heaven and earth are praising thee.
O Lord most high! (Refrain of "Day is Dying in the West")

RESPONSIVE READING:

Leader: The heavens declare the glory of God,
And the sky shows forth the work of his hands.

Response: Day unto day pours forth speech.
Night unto night declares knowledge.

Leader: There is no speech nor are there words;
Their voice is not heard;

Response: Yet their voice goes forth through all the earth
And their words to the end of the world.

Leader: In them has he pitched a tent for the sun
Who is like a bridegroom coming out of his chamber,
And rejoices like a strong man to run the course;

Response: From one end of the heavens is his starting point
And his circuit is to the other end:
And nothing is hid from the heat thereof.
(Psalm 19:1-6, as translated by Prof. J. M. P. Smith)

HYMN: "Lord, Thy Glory Fills the Heaven"

SPECIAL FEATURE

OFFERING SERVICE:

Leader: O Lord of heaven, and earth, and sea,
To thee all praise and glory be;
How shall we show our love to thee,
Who givest all?

Response: Heavenly Father, gladly we come
With this our offering,
Bringing our love.
Children we are with much to enjoy;
May we share all we have
For Jesus' sake. Amen.
(From *A First Book in Hymns and Worship*, Edith L. Thomas)

CLOSING HYMN: "For the Beauty of the Earth"

BENEDICTION: Let the beauty of the Lord our God be upon us. Amen.

Special Materials

NOTE: In the preparation period, talk over the above psalm, explaining any words or phrases which may be strange or misunderstood. The picture by Taylor, "The Heavens Declare the Glory of God," would contribute to this study.

As an alternative for this psalm and picture we recommend the use of Psalm 8 together with the Taylor picture, "When I Consider Thy Heavens." You may prefer the beauty and dignity of the King James version of this psalm but for clarity and freshness we commend the rendition in *The Children's Bible by Kent.*

POEM:

A Little Song of Life

Glad that I live am I;
That the sky is blue;
Glad for the country lanes,
And the fall of dew.

After the sun the rain,
After the rain the sun;
This is the way of life,
Till the work be done.

All that we need to do,
Be we low or high,
Is to see that we grow
Nearer the sky.

LIZETTE W. REESE

"Joyous Living" is the theme for the month. We suggest the following stories:

June 7—"The Minstrel's Song" found in *Mother Stories*, by Maud Lindsay. Also in *Building a Christian Character*, Carrier and Clowes, and in *Seeking the Beautiful in God's World*, Clowes.

June 14—This is both Children's Day and Flag Day. Flowers and flags might be mingled in display. "The Flag that Flies Highest of All" by Margaret Clemens may be told as a story or dramatized by the juniors. It may be secured from the Judson Press in story and dramatic form.

June 21—Fathers' Day is becoming more widely observed. The following story is suitable:

"Dama's Jewels"

Once upon a time there lived in Palestine a man named Dama, who bought and sold precious jewels. None knew better than Dama which pearls were worth the greatest price, or where were to be found sapphires of deepest blue, or diamonds that sparkled most brightly.

As a gardener loves flowers, so Dama loved jewels. His great red rubies glowed like poppies. His yellow topazes caught the sun like primroses. And a forget-me-not was not of daintier blue than a turquoise in his collection. Dama would hold a sparkling gem in the palm of his hand with all the pride that a gardener shows when he picks a perfect rose.

It came to pass that Dama was known all over the country, and whenever jewels of great value were wanted people came to him: So when the high priest in the temple needed some jewels for his breastplate he sent to Dama. Looking over his treasures, Dama chose some of the most beautiful jewels, and spread them out so the sunshine would be caught in them and burn like fire in their hearts.

"Ah!" and "Oh!" exclaimed the servants of the high priest. Yet even these did not satisfy them.

"Are these the rarest?" one said.

"And the most sparkling?" asked another.

"No," said Dama, gathering up the gems and putting them carefully away. "No, there are a few even more precious. My rarest treasures are not kept here where all may see them, but hidden safely in a cabinet in the room of the old man, my father. I will get them."

Presently Dama came back, but with empty hands.

"I am grieved," he said, "but I cannot show you the rare jewels."

The servants whispered together and then told him the great sums of money they would pay for them.

"No," Dama replied. "Not even for that amount can I show the jewels. But wait an hour or two. Then I will dazzle your eyes with gems."

"We cannot wait," they answered. "The jewels are for the breastplate of the high priest," so they left, offended.

Dama's wife was even more displeased. "You might have sold the jewels and made us rich," she said. "What in the wide world kept you from bringing them out to show?"

"My father," said Dama. "I found him asleep on the couch as I opened the door. I tried to enter without noise, but the door creaked. He started in his sleep. I could not disturb my father's sleep, even though it should make me rich. My father is dearer to me than gold."

—From an old tale.

June 28—"Pippa Passes," or "The Holiday of Pippa" from *The Kingdom of Love* by Blanche Carrier.

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JUNE SUGGESTIONS FOR LEADERS OF YOUTH

*By Ann Davis**

INTERMEDIATES

Most intermediates, with their keen awareess of the beauty of the world in which ney live, will quite naturally join Edna St. incent Millay in breathing,

ord, I do fear
Thou'st made the world too beautiful this year.

we can but bring to their attention the act that the loveliness of June is from God nd that he is to be found in all the works f nature. Dr. Gerrit Verkuyl has beautiully expressed in the following poem, the pirit of thoughtful appreciation which we ould seek to create in every boy and girl rough the experiences of worship this onth.

Ve tread upon Thy carpets in the meadows,
Ve look into Thy mirror by the lakes;
Ve trace Thy hand above us in the shadows,
Ve eat the daily bread our Father breaks.

he voices of the waters are Thy singing,
he bending of the grass Thy passing by;
he thunders of the clouds Thy church bells ringing,
he wrappings of the fogs reveal Thee nigh.

he mountains are the gatherings of Thy glory,
he fountains are the flowings of Thy grace;
he ripples in the rock beds tell Thy story,
nd everything but sin portrays Thy face.

Ve see Thy beauty beaming in the dewdrops,
Ve mark Thy covenant bow on land and sea.
Ve hear Thy footsteps moving through the tree tops,
nd everywhere Thy word, "I am with thee."

(Used by permission of the author)

You may find occasion for using this poem s a part of one of your services.)

June 7

HEME: *God Speaks to Us in Trees*

RELUDE: "Meditation" by Barnes or "Come, My Soul, Thou Must Be Waking" or "Light of the World, We Hail Thee"

ALL TO WORSHIP:

Leader: Be still, and know that God is near:
He will be exalted in the earth.
Response: As the mountains are round about Jerusalem, So the Lord is round about his people
From this time forth and forevermore.
Hymn: (Tune: Consolation)
till, still with thee, when purple morning breaketh,
When the bird waketh, and the shadows flee;
airer than morning, lovelier than daylight,
Dawns the sweet consciousness, I am with thee.

UNISON PRAYER:

Thou art, O God the Life and Light
Of all the wondrous world we see;
Its glow by day, its smile by night,
Are but reflections caught from Thee.
Where'er we turn, Thy glories shine,
And all things fair and bright are Thine!
—THOMAS MOORE

TORY: "The Worshiper"

Several years ago, two men were walking up arclay Street in New York from the ferry that ad brought them over from New Jersey. It as Sunday morning, and as there were very few eople on the street, their attention was drawn pecially to an Italian woman a little way ahead f them. She had the appearance of being an mmigrant who had just arrived. She wore a right red shawl, a handkerchief over her head, nd was otherwise dressed in her Sunday best. As he was passing one of the stores she stopped uddenly, dropped to her knees on the pavement, ut up her hands and began to pray. The two en were surprised that she should take the sideralk for such a purpose.

When they came up to her, they saw that the tore in front of which she had knelt had a indow full of crosses, Bibles, and images. She ad come from a country where almost at every orner you might see a road-side figure of Jesus ith his cross, before which people stopped and id their prayers, and left their flowers in token f their gratitude. It was her first day in America, nd when she passed this shop she did not stop o see that it was only a store. The sight of the amiliar and beloved objects woke in her heart he impulse of gratitude and she knelt worshiping here in the street.

There is something like that in us all. Some people lose it as they go along, and some people keep it. But it is a thousand times better to keep it, even if you see something holy where it was not intended, than it is to have your eyes shut in a world so full of things that speak of the power and love of God. It is a barren world for people who can find nothing to worship.

—Reprinted from *Two-Minute* Stories by Patton. Published by Willett, Clark and Colby, 440 South Dearborn St., Chicago, Ill. Reprinted by permission of the copyright owners.

SOLO: "Trees" by Joyce Kilmer

(It would be better to ask someone outside the group to sing this solo than to have it done badly by an intermediate.)

UNISON PRAYER:

For the strength and peace of the trees,
We thank thee, our God:

For their quiet unhasting growth,
For their stalwart and trusty friendship,
For their sociable neighbourly silence;

For their ancient calm on a windless day:

For their cheery, murmurous stir
When the breeze is abroad with its melodies:

For the quiet and sure revelation of thee
Which they bring to our souls
As we sit thus silent amongst them,
We thank thee, our God.

—From *The Sacrament of Nature* by J. S. Hoyland.

(If this reading is too difficult for your intermediates, the leader should read all except the responses by the group—"We thank thee, our God.")

HYMN: "All Things Praise Thee, Lord Most High" or "This is My Father's World"

OFFERING SERVICE:

Leader: Now as we bring our offering, let us also dedicate our lives to the God of beauty.
Offertory: "Fairest Lord Jesus"
Offering Prayer (Unison):
Christ, lover of fields and flowers, lover of stately trees and all beauty, take our lives, and live them today for thy cause, take our offerings and use them for thy work. Amen.

RECESSIONAL TO CLASSES: "O Thou Whose Feet Have Climbed Life's Hill"

(The picture "Avenue of Trees," if placed in full view of the group and well lighted, will lend much beauty and will add to the spirit of this service. Some of the boys and girls will enjoy decorating the worship room with branches from trees on the day preceding the service.)

June 14

THEME: *God Speaks to Us in the Sun, Moon, and Stars*

PRELUDE: "To the Knights in the Days of Old" or "All Beautiful the March of Days"

CALL TO WORSHIP: See service for June 7

SCRIPTURE: Psalm 104 (This Psalm is too long to be used in its entirety. Select from it only those verses which are most applicable to the theme.)

HYMN: "The Heavens Declare Thy Glory" or "Fairest Lord Jesus" (*stanza 3*)

POEM (*given from memory by an intermediate girl*):

The Miracles God Can Do

To throw all the sunset colors—silver and crimson and flame—
Over the sky each evening, yet never make them the same.

To slip back the gates of dawning, to guide the sun as it goes,
To sweeten the crystal snowflakes, and brighten the cheeks of a rose.

To bring out the stars with darkness, and make a path for the moon;
Give scent to the flower blossoms, wind-songs, a wandering tune.

All of the things that man controls, the visions that he makes true,
Never were half so wonderful as the miracles God can do.
—HELEN WELSHIMER from *Girlhood Days*

PRAYER (*given by three intermediates*):

a. A prayer of thankfulness for the beauty of the sunrise and sunset.
b. A prayer of thankfulness for the moon and stars.
c. A prayer expressing love and appreciation to the Heavenly Father who has so graciously given us such beauty, and who seems so near to us because of these gifts of himself.

OFFERING SERVICE: (See service for June 7)
HYMN: "Sun of My Soul, Thou Savior Dear"

June 21

THEME: *God Speaks to Us in Flowers*
PRELUDE: "God of the Earth, the Sky, the Sea"
CALL TO WORSHIP: (Same as June 7)

UNISON PRAYER:

Fair is thy world, O Father,
In the radiant dawn:

Fair and joyful and goodly to see
Is the face of thy world:

In the silence we raise unto thee,
A secret voice of thanksgiving.

Father, thy goodness, thy love
Fill all things, and shine in splendour
From wakening flowers, and forest, and distant hills:

Father, dear Father,
Praised be thy name, praised be thy name this day,
In all thy world.
—From *The Sacrament of Common Life* by J. S. Hoyland.

HYMN: "For the Beauty of the Earth"

SHORT TALK: (The superintendent of the department or the pastor might either one give a talk based on the following lines from Alfred Lord Tennyson.)

Flower in the crannied wall,
I pluck you out of the crannies;—
Hold you here, root and all, in my hand,
Little flower—but if I could understand
What you are, root and all, and all in all,
I should know what God and man is.

HYMN: "God of the Earth, the Sky, the Sea"

OFFERING SERVICE: Same as used in other services. (This Sunday a special effort should be made to have flowers in the worship room and each classroom.)

June 28

Select a committee of three or four of the intermediate boys and girls to plan their own service of worship for this Sunday. They will no doubt think of many gifts of nature through which they might become better acquainted with God, and around which they would like to build a worship service. If there is in the community a beautiful lake or stream, or if there are mountains near, these will probably influence their choice. Birds, clouds, or rain might each form the basis for a very effective service if the choice grows out of an actual appreciation of the boys and girls for the one chosen.

Worship materials based on nature can be found with very little difficulty. Almost all hymnals have sections of nature hymns listed in the Contents under such topics as "God's World," "God of the Open Spaces," "God in His World," etc. The Psalms contain many nature passages from which scriptural material for the service may be selected.

Following are a few materials which may prove helpful.

God is Not Far!

God is not far from any one of us:
The wild flower by the wayside speaks His love;
Each blithesome bird bears tidings from above;
Sunshine and shower His tender mercies prove,
And men know not His voice!
God is not far from any one of us:
He speaks to us in every glad sunrise;
His glory floods us from the noonday skies;

*Chicago, Illinois.

The stars declare His love when daylight dies,
And men know not His voice!
God is not far from any one of us:
He watches o'er His children day and night;
On every darkened soul He sheds His light;
Each burdened heart He cheers, and lends His might
To all who know His voice.
—Thomas Curtis Clark

The World's Miser

A Miser with an eager face
Sees that each roseleaf is in place.

He keeps beneath strong bolts and bars
The piercing beauty of the stars.

The colours of the dying day
He hoards as treasure—well He may!—

And saves with care (lest they be lost)
The dainty diagrams of frost.

He counts the hairs of every head,
And grieves to see a sparrow dead.

Among the yellow primroses
He holds His summer palaces,

And sets the grass about them all
To guard them as His spearmen small.

He fixes on each wayside stone
A mark to shew it as His Own.

And knows when raindrops fall through air
Whether each single one be there,

That gathered into ponds and brooks
They may become His picture-books.

To show in every spot and place
The loving glory of His face.
—Theodore Maynard

—From *Poems* published in 1920 by Frederick A. Stokes Company.

Good Company

To-day I have grown taller from walking with the trees,
The seven sister poplars who go softly in a line:
And I think my heart is whiter for its parley with a star
That trembled out at nightfall and hung above the pine.

The call note of a red bird from the cedars in the dusk
Woke his happy mate within me to an answer free and fine;
And a sudden angel beckoned from a column of blue smoke—
Lord, who am I that they should stoop—these holy folk of Thine?
—Karle Wilson Baker

(From *Blue Smoke*, published by Yale University Press)

Song from "Pippa Passes"

The year's at the spring
The day's at the morn;
Mornin's at seven;
The hillside's dew-pearled;
The lark's on the wing;
The snail's on the thorn;
God's in his heaven—
All's right with the world.
—Robert Browning

SENIORS and YOUNG PEOPLE

You deny, the existence of God?
Look forth on those forest-clothed hills,
Hark to the song of the birds,
Gaze up at the stars in the night,
Hear the call of the children at play.
—*The Sacrament of Common Life*
by J. S. Hoyland

During the month of June, man certainly needs but "the listening ear," and "the eye that is willing to see" to discover manifold assurances of God; but we all are inclined to shut out the sweetly revealing bird songs and the gay pictures of children at play while we hear and see only the sounds and lean beauty shut in by our four bare walls. Let us make the purpose of our worship services this month one of creating "listening ears" and "eyes willing to see" alert to the assurances of the beauty, strength, and splendor of God as revealed in the nature palace in which we live.

Planning the Services

These services will prove effective only as they are adapted for use with each group of young people. It is very important that the worship committee carefully select hymns from among those suggested, rearrange the parts of the service as necessary, and feel free to substitute or add materials from other sources. Some groups cannot worship while singing an unfamiliar hymn, often a new order of worship is confusing; in such events, be careful to select for use only those hymns with which the majority of those who attend are acquainted, and repeat parts of the service, such as the call to worship and the receiving of the offering, without change until they can be participated in naturally.

Theme for the Month: *Assurances of God*

June 7

(Children's Day)

Theme: *"Of Such Is the Kingdom of Heaven"*

Prelude: "Hosanna! Praise Be Thine" (page 51, back of *Hymnal for American Youth*) or "Cradle Song" by Bohm (*Instrumental Music for School Worship*)

Call to Worship:

Leader: At that season Jesus answered and said, I thank thee, O Father, Lord of heaven and earth, that thou didst hide these things from the wise and understanding, and didst reveal them unto babes. Come unto me, . . . for I am meek and lowly of heart: and ye shall find rest unto your souls.
Response: We will forsake all, and rise up, and follow him.

Hymn: "With Happy Voices Singing" or "We Praise Thee, O God, Our Redeemer, Creator"

Scripture: Matthew 18: 1-6

Hymn: "For the Beauty of the Earth" (*stanza 3*)

Scripture: Psalm 131

Picture: Place before the group some good picture of childhood, such as "All Things Wise and Wonderful" by Margaret Tarrant, "Hope of the World" by Copping, or "Christ Blessing Little Children" by Hofmann. Ask some member of the group to give a brief statement or story concerning the picture used.

Prayer:

Strong Friend and Guardian of our weakness,
How shall our hearts thank Thee
That we do not need to understand—how could we?—
The subtleties of men's reasoning about Thee
In order that our hearts may understand Thyself:

How shall we thank Thee
That Thou art tenderest and dearest
To those who, humbly and in childlikeness,
Confess they have no words, no formulae, no theories concerning Thee,
But only an intense and vivid joy
In Thy great love.
—From *The Sacrament of Common Life*
by J. S. Hoyland

Offering Service:

Leader: Remember the words of the Lord Jesus, how he said, it is more blessed to give than to receive.
Response:
The earth hath yielded its increase.
I will bring an offering unto the Lord.
Offertory: "For the Beauty of Earth"
Prayer (sung to the tune "Canonbury"):
Bless Thou the gifts our hands have brought:
Bless Thou the work our hearts have planned;
Ours is the faith, the will, the thought;
The rest, O God, is in Thy hand. Amen.

June 14

Theme: *"From the Hills I Behold Him"*

Prelude: "Spring Song", Mendelssohn or "Fairest Lord Jesus"

Call to Worship:

Leader:
Seek ye the Lord while he is near.
The heavens declare the glory of God;
And the firmament showeth his handy-work.
Let us come before his presence with thanksgiving.
Quartette (Tune: Laudes Domini)
When morning gilds the skies
My heart awaking cries
May Jesus Christ be praised
Let earth, and sea, and sky,
From depth to height reply
May Jesus Christ be praised.

Unison Prayer:
Thou who hast made Thy dwelling fair
With flowers beneath, above with starry light:
And set Thine altars everywhere—
To Thee we turn, to Thee we make our prayer,
God of the open air.
—Van Dyke

Hymn: "Joyful, Joyful, We Adore Thee" (*stanza 2*)

Prayer: (The following prayer of a Navajo Indian may very fittingly become the prayer of every young person.)

Lord of the mountain
Reared within the mountain,
Young man, Chieftain,
Hear a young man's prayer!
Hear a prayer for cleanness.

Keeper of the strong rain,
Drumming on the mountain;
Lord of the small rain,
That restores the earth in newness;
Keeper of the clean rain,
Hear a prayer for wholeness,
Young man, Chieftain,
Hear a prayer for fleetness.
Keeper of the deer's ways,
Reared among the eagles,
Clear my feet of slothness.

Keeper of the paths of men,
Hear a prayer for straightness.
Hear a prayer for courage.
Lord of the thin peaks.
Reared among the thunders;
Keeper of the headlands,
Holding up the harvest,
Keeper of the strong rocks,
Hear a prayer for staunchness.
Young man, Chieftain,
Spirit of the Mountain!
—From, *The American Student Hymnal.* Used with permission of The Century Co.

Silent Prayer (*closed with the following prayer in unison*):

Our Father, we have seen the light of thy glory in sun-lit hills and we now ask that with thy help we might each acquire that beauty of strength which thou hast shown us in all nature. In the name of Jesus who "went up into the mountain apart to pray." Amen.

Responsive Scripture Reading:

Leader:
Praise ye Jehovah.
Praise ye Jehovah from the heavens:
Praise him in the heights,
Response:
Praise him, ye heavens of heavens,
And ye waters that are above the heavens.
Leader:
Let them praise the name of Jehovah;
For he commanded, and they were created.
Response:
He hath also established them for ever and ever:
He hath made a decree which shall not pass away.
Leader:
Praise Jehovah from the earth,
Mountains and all hills;
Fruitful trees and all cedars;
Response:
Kings of the earth and all peoples;
Both young men and virgins;
Old men and children:
All:
Let them praise the name of Jehovah;
For his name alone is exalted;
His glory is above the earth and the heavens.

Hymn: "God of the Earth, the Sky, the Sea" or "For the Beauty of the Earth"

Offering: See service for June 7

Benediction (*unison*):

Lord, thou hast been our dwelling-place
In all generations.
Before the mountains were brought forth,
Even from everlasting to everlasting, thou are God.
Let the favor of the Lord our God be upon us;
And establish thou the work of our hands.

June 21

Theme: *"Behold the Fowls of the Air"*

Prelude: "God of the Earth, the Sky, the Sea" or "Watcher's Night Song," Grieg

Preparation for Worship (*unison*):

It is a good thing to give thanks unto Jehovah,
To sing praises unto thy name, O Most High;
To show forth thy lovingkindness in the morning,
And thy faithfulness every night,
For thou, Jehovah, hast made me glad through thy work:
I will triumph in the works of thy hands.

Hymn: "God Speaks to Us in Bird and Song"

OEM (*to be given from memory by a member of the group*):

nd what is so rare as a day in June?
Then, if ever, come perfect days;
hen Heaven tries earth if it be in tune,
And over it softly her warm ear lays;
Whether we look, or whether we listen,
e hear life murmur, or see it glisten;
very clod feels a stir of might,
An instinct within it that reaches an! towers,
nd groping blindly above it for light,
Climbs to a soul in grass and flowers;
he flush of life may well be seen
Thrilling back over hills and valleys;
he cowslip startles in meadows green,
The buttercup catches the sun in its chalice,
nd there's never a leaf nor a blade too mean
To be some happy creature's palace;
he little bird sits at his door in the sun,
Atilt like a blossom among the leaves,
nd lets his illumined being o'errun
With the deluge of summer it receives;
is mate feels the eggs beneath her wings,
nd the heart in her dumb breast flutters and sings;
e sings to the wide world and she to her nest—
the nice ear of Nature, which song is the best?

ow the heart is so full that a drop over fills it,
e are happy now because God wills it.
From "The Vision of Sir Launfal,"
by James Russell Lowell

HYMN: "This is My Fathers World"

PRAYER (*given by a young person*):

. prayer of thanksgiving for our beautiful orld, for the love, wisdom, and power that rought it forth, and for the sky and sea, for ie fields and forests, and for fragrant flowers nd singing birds.

FFERING SERVICE: (See service for June 7 for all except the prayer)

Offering prayer (*unison*):

For flowers that bloom about our feet;
For tender grass so fresh and sweet;
For song of bird and hum of bee;
For all things fair we hear or see.
Father in heaven, we thank thee. Amen.
—EMERSON

June 28

THEME: "*The Heavens Declare Thy Glory*"

PRELUDE: Piano duet arrangement of "Marche Pontificale" by J. Lemmens (*Instrumental Music for School Worship*), or "Praise to God and Thanks We Bring," or "God the All-Merciful"

CALL TO WORSHIP: (See service for June 14)

HYMN: "The Heavens Declare Thy Glory" or "The Spacious Firmament on High"

SCRIPTURE: Genesis 1: 1, 6-8, 14-18

HYMN: "Let the Whole Creation Cry"

UNISON READING:

The heavens declare the glory of God;
And the firmament showeth his handiwork.
The earth is full of the lovingkindness of Jehovah.
O Jehovah, our Lord,
How excellent is thy name in all the earth,
Who hast set thy glory upon the heavens!
When I consider thy heavens, the work of thy fingers,
The moon and the stars, which thou hast ordained;
What is man, that thou art mindful of him?

HYMN: "God of the Earth, the Sky, the Sea"

OFFERING SERVICE: (See service for June 7)

CLOSING PRAYER (*unison*):

My God, thou art a God of strength and beauty;
Thou art the mighty Keeper of the seas;
Thou givest me my life, my faith, my seeing—
And I, so small—what can I give for these?
Thou givest me the sun, the hills, the rainfall,
Clear eyes to see the daybreak and the night,
A mind to fathom truth and follow straightly—
And I, so small—what can I give of might?
Thou givest me the love of little children,
The quiet shining of the passing day,
The flow of peace within a burning heartache—
And I, so small—what can I give or say?
And then, as though thou countest not these blessings,
Thou sendest thine own Son to die for me—
And I, so small—Oh, humbly and with gladness,
I give my all—I give my life to thee!
—PETER PAN (*The Chicago Tribune*)

Selecting Young People for Camp

One of the best ways to insure an effective leadership for tomorrow is to select from a group of young people representatives to participate in a summer camp or conference. Last year approximately 130,000 young people were in summer enterprises conducted by the Protestant churches from a week to two weeks or more. It would be difficult to estimate the far-reaching influence to the church of such a movement.

Camp does something to a young person which no other experience seems to do. It makes religion real, it gives to human friendships a new power and purpose, it makes the young person aware of his powers and motivates him to utilize those powers in the purpose of God, and it sends him back to the local church with desires to do things that will improve that situation.

So, no matter what the price may be this summer, be sure that at least one of your young people is sent away for such help as this, to return to your group next fall. A denominational man has recently said that he can tell the moment he steps inside a church if young people from that place have been away at some summer camp or conference.

Start your program of promotion now so that you will be well represented in camps and conferences this summer.

JUNE SUGGESTIONS FOR THE SCHOOL WITH COMBINED DEPARTMENTS

*By S. W. Hutton**

To the Leader

Here we are again working hand in hand o make the worship services of your church chool count for the highest and best. It s a joy to work with you for we both beeve in the value of training the emotions f all age groups.

God has opened up to us many fruitful ources of worship material for the month f June. With nature at her best could we ope for more? This is the month for hildren's Day. It is the time for roses. ove is at its best in the heart of youth. arly fruit is being gathered. The fields re green with grass and the hills are covred with leafy trees. School has closed for any and missionaries are taking their varius ways to lands afar. In America, June 4th is Flag Day. June 21st is the longest ay of the year. Different sections of the ountry have special days which we may se with Christian idealism if we will.

With all these possibilities and more we egin to think of our own school group. What are their experiences just now? How ay the worship programs in the church chool contribute to ideals of reverence, love, ratitude, loyalty, service? The attitude of ne one who guides the program preparaon and execution each week will have much o do with character training in your school. you place this responsibility in the hands f someone else be sure to follow through.

Here are a few hints to program building uccess:

1. Do not trust to luck for any feature f the program.
2. Make assignments of responsibilities lear and definite.
3. Always go to your school on Sunday morning with your program well in mind yourself, prepared for any emergency, for you know not the day or the hour when someone to whom an assignment has been made will fail for some reason (or excuse).
4. Do not attempt to learn a new hymn during a period of worship.
5. See that all items of the program as nearly as possible harmonize with the theme chosen.
6. Be natural, not stilted. Be yourself and direct the program with certainty. Worship attitudes cannot thrive when the leader is in a "strait-jacket" of holy tones or astride a "bucking broncho" of uncertainty.
7. Those in charge of your music should feel the importance of their responsibilities, be prepared for the occasion and be in the spirit of the service.

Well, other things might be said but we must talk about themes and the materials to make them real in worship. How do these sound for the themes for the Sundays just ahead?

Themes for June

As a theme for the month let us try "God Speaks to Us."

June 7—"God Speaks to Us in the Joy of Childhood"

June 14—"God Speaks to us in National Symbols"

June 21—"God Speaks to Us in the Leadership of Men"

June 28—"God Speaks to Us in Nature"

Maybe you can express the idea in other words, however, we find in these themes action, ideals, lofty attitudes, worthy thoughts for meditation, a recognition of the experiences through which your group will probably be passing during the month of June. June 7th is Children's Day in many churches and may be given that emphasis using children in the program of the day. As stated above June 14th is Flag Day in America, a fine time to stress national idealism. June 21st is not far from the birthday of John Wesley (June 17, 1703), a man of strong emotional experience and leadership ability. We could hardly pass the month without recognizing God's voice in nature so on the 28th let us give thought to that item.

If these themes are agreeable may we now talk over the program outline and content. One program is offered herewith about as we feel it should be used. With this as a guide build your own programs for the other Sundays. Remember your originality counts for more than what we are able to talk over together. Think yourself into the life of your school group. Programs will help you to clothe your thoughts in life-giving worship.

Program for First Sunday

THEME: "*God Speaks to Us in the Joy of Childhood*"

QUIET MUSIC: "Lord Speak to Me that I May Speak," (Use as prelude every Sunday in June.)

OPENING SENTENCE:

The heavens declare the glory of God; and the firmament showeth his handiwork.
Let the words of my mouth and the meditation of my heart, be acceptable in thy sight, O Lord, my strength and my redeemer.

HYMN: "For the Beauty of the Earth" or "This is My Father's World"

PRAYER: (Silent prayer followed with brief prayer by the leader embodying the following petitions:

1. That God may bless the children in our homes and in our church.
2. That we may be thinking of all God's children around the world.
3. That we may share the best we have with them.)

* Professor of New Testament and Worship Ministries, Texas Christian University, Fort Worth.

HYMN: "I Think When I Read That Sweet Story of Old" or "Tell Me the Stories of Jesus" (Stanzas 1 and 2).

VERSES FROM GOD'S WORD: (Quotations of Scripture. These may be well selected and given out in advance if desired. They should come preferably from the juniors. Here are a few good ones: Psalm 148: 12; Matthew 18: 2, 3, 4, 5, (distribute), Mark 9: 36; Deuteronomy 5: 16; Proverbs 10: 1; Ephesians 6: 1)

STORY: (Have someone prepared to tell briefly the story of Samuel, found in the early chapters of the book of Samuel. If your school is to take an offering for Foreign Missions an appropriate story from your church paper or a missionary book of your choice may be told instead of or in addition to Samuel).

BRIEF PRAYER: (Sealing in the hearts of all the point of the story.)

OFFERING SERVICE: (Use every Sunday in the month)

Unison Quotation: John 3: 16

Offertory: "We Give Thee But Thine Own" or "Dear Lord, Each Selfish Thought"

Offering Prayer: (By leader)

CLOSING HYMN STANZA: "Jesus Hear Our Humble Prayer" or "Saviour, Again to Thy Dear Name" (Use every Sunday in June)

Source Materials
For Remaining Sundays in June

OPENING SENTENCES:

Pray for the peace of Jerusalem: they shall prosper that love thee. Peace be within thy walls, and prosperity within thy palaces.—Psalm 122: 6

And the things that thou has heard of me among witnesses, the same commit thou to faithful men, who shall be able to teach others also.—II Tim. 2: 2

Thou who has made thy dwelling fair
With flowers beneath, above with starry light;
And set thine altars everywhere,—
To thee we turn, to thee we make our prayer,
God of the open air.—HENRY VANDYKE

HYMNS:

"Lead On O King Eternal"
"Come, We Who Love the Lord"
"When Morning Gilds the Skies"
"How Strong and Sweet My Father's Care"
"God of Our Fathers"
"Where Cross the Crowded Ways of Life"
"Teach Us, O Lord, True Brotherhood"
"Joyful, Joyful We Adore Thee"
"This Is My Father's World"

SCRIPTURES:

For June 14—Deuteronomy 26: 7-9; Psalm 51: 18; 122: 6; 137: 1-6; I John 1: 7-9.

For June 21—Romans 14: 17-18; James 1: 27; I John 5: 1-4; Proverbs 22: 1; James 1: 25.

For June 28—Psalm 96: 12; 148: 1-14.

STORIES: (*Have someone tell in own words*)

For June 14—Josiah the Righteous King (II Kings 22, 23)

For June 21—Daniel, the Man of Purpose (Daniel)

For June 28—David, the Shepherd Lad (I Samuel 16; Psalm 23)

(Selections from these Scriptures may be used instead of those mentioned under the preceding heading, "Scriptures," if desired. Or some other story may be substituted, for instance the story of John Wesley for June 21.)

POEMS:

"Mirrors"

Nature is God's great mirror
And in it, we see
The beauty and wonder of each changing day:
Radiant sunrise in the morning
Golden sunset at eve—
Birds chirping and singing in the treetops
Flowers blooming in the dell!
Each reflecting the glory
Of the Creator's power!
Life is God's great mirror
And in it, we see
The glorious gift of life itself
Bestowed upon those we meet along the way:
A laughing carefree child,
A scientist with a new discovery
A friend helping one in need—
Each reflecting the glory
Of the Creator's love
God's mirrors, we—
If we will it to be,
Reflectors of his eternal power and love
Throughout eternity!

—MARY O. SHELDRAKE

A Piece of Clay

I took a piece of plastic clay
And idly fashioned it one day,
And, as my fingers pressed it still,
It moved and yielded to my will.
I came again when days were past—
The bit of clay was hard at last;
The form I gave it, it still bore,
But I could change that form no more.
I took a piece of living clay
And gently formed it day by day,
And moulded with my power and art
A young child's soft and yielding heart.
I came again when years were gone—
It was a man I looked upon;
He still that early impress wore,
And I could change him nevermore.

—ANONYMOUS

Success

Success is a failure turned inside out,
The silver tints of clouds of doubt,
And you never can tell how close you are
It may be near when it seems afar;
So stick to the fight when you're hardest hit,
It's when things seem worst that you must not quit.

—S. L. PAYNE

Praise God His Children All

Praise God for wheat, so white and sweet, of which to make our bread!
Praise God for yellow corn with which His waiting world is fed!
Praise God for fish and flesh and fowl He gave to man for food!
Praise God for every creature which He made and called it good!
Praise God for winter's store of ice, praise God for summer's heat!
Praise God for fruit trees bearing seed; to you it is for meat!
Praise God for all the bounty by which the world is fed!
Praise God, His children all, to whom He gives their daily bread!

—EDWARD EVERETT HALE

Out in the Fields With God

The little cares that fretted me
I lost them yesterday,
Among the fields above the sea,
Among the winds at play,
Among the lowing of the herds,
The rustling of the trees,
Among the singing of the birds,
The humming of the bees.

The foolish fears of what might pass
I cast them all away
Among the clover-scented grass,
Among the new-mown hay,
Among the husking of the corn,
Where drowsy poppies nod,
Where ill thoughts die and good are born—
Out in the fields with God.

—LOUISE IMOGEN GUINEY

The best law: The Golden Rule.
The best education: Self-knowledge.
The best science: Extracting sunshine from a rainy day.
The best mathematics: Multiplying the joys and dividing the sorrows of others.
The best art: Painting a smile upon the face of a child.
The best music: The laughter of happy children.—*The Kablegram*

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Division and Cooperation

(Continued from page 32)

Theosophical Society of New York, Independent
Universal Brotherhood and Theosophical Society
Unitarians
United Brethren
United Brethren (Old Constitution)
United Christian Church
Universalist Church
Vedanta Society
Volunteers of America

This extensive list may actually be shocking to some folk who live in communities in which there are only four or five denominations at the most. But there is hope in certain practical movements, one of which is that of the International Council of Religious Education.

The author of the book from which the above list is taken states that, according to returns published by the Bureau of Census, there were in the United States in 1926, 213 religious bodies, or denominations, with 54,624,976 members. Subtracting from this membership the membership of the Eastern Orthodox Churches, the Old Catholic churches, the Roman Catholic Church, and the Jewish bodies, there remain approximately 30,000,000 church members.

The International Council of Religious Education is a cooperative agency in religious education. The boards of religious education of thirty-six denominations in the United States and six denominations in Canada are members of the International Council. The membership of these thirty-six denominations in the United States is approximately 23,000,000, or more than two-thirds of the church constituency in the United States, excluding Eastern Orthodox, Old Catholic, Roman Catholic, and Jewish groups.

Through their cooperative agency these denominations are pooling their resources in an unprecedented curriculum development for children, young people, and adults, and are carrying on an extensive program for the training of leaders.

They are learning to work together by working together.

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What's Happening in Religious Education

DR. OZORA S. DAVIS, president-emeritus of Chicago Theological Seminary, died on March 15 on a train which was bringing him home to Chicago, with Mrs. Davis, after several weeks spent in California. Two years ago he was forced to resign from the presidency of the Seminary where he had served for the past two decades, resigning at the same time from the moderatorship of the Congregational Church.

Dr. Davis was born in Vermont, and spent much of his youth in the east. His first money was earned by selling papers; and through his knowledge of telegraphy, learned at the railway station where his father was baggageman, he paid his way through Dartmouth College. He went from Dartmouth to Hartford Seminary, where he was graduated in 1894. At Hartford he won a traveling fellowship, and two years later he received his Ph.D. degree from Leipzig University. Between 1896 and 1908 he held pastorates in New England, finally leaving the east to accept the post of President of Chicago Theological Seminary.

When he was told by his physicians, more than a year ago, that he was suffering from a disease which might take him within a year or two, he wrote what his friends have called his "dramatic declaration of faith in the presence of death." "Of course I do not want to go," he said. "This is a mighty interesting world, and I am having a mighty good time in it. But I am no more afraid of death than I am of walking into the next room. For I know that I have a spiritual body and I don't have to worry about the aches and pains of this poor physical body."

MANY of the gains made by the schools during the past decade will be lost unless the American people adopt the policy of letting children be the last to suffer from the present depression.

In one state it is seriously proposed to close the doors of every school for a year. Another state has just voted away its fundamental tax provision for schools without substituting any other means of support. It has also been proposed, in other places, to reduce the length of the school term. Classes are being increased in size until they cannot be handled effectively; appropriations for teaching and equipment are being reduced—the services of the schools weakened.

Educational leaders feel that it would be a great mistake at this critical period to weaken the services of the institution upon which we must rely in large measure to correct the adverse conditions which now exist among our people.

WESLEY Methodist Episcopal Church of Minneapolis, of which the Rev. George Mecklenburg is pastor, conducts a folk school two nights a week, affording an opportunity for persons who feel the lack of a college education to secure a cultural and practical college training. A nominal charge is made to cover incidental expenses, and the curriculum covers a wide range of subjects—psychology, economics, literature, history, household arts, advertising and salesmanship, sociology, and textile lore.

THE Jews of Brooklyn, New York, recently announced the gift of a memorial window to the Central Methodist Episcopal Church of that city. The window portrays Abraham, the father of faith, and others of the Old Testament prophets.

THE keynote for May Day, 1931, is "Community Responsibility and Cooperation for Child Health and Protection," and its general purpose is "To fulfill the aims of President Hoover's White House Conference on Child Health and Protection as expressed in the Children's Charter and intended for the benefit of every child regardless of race or color or situation wherever he may live under the protection of the American flag." A pamphlet of suggestions for this observance may be secured through the American Child Health Association, 450 Seventh Avenue, New York City. This publication contains a carefully selected bibliography on all phases of child welfare.

THE Commission on International Justice and Goodwill of the Federal Council of Churches, 105 East 22nd Street, New York City, announces that an "Interlude Project" is being promoted for the children of Porto Rico. This island, a part of the United States, has recently suffered by a terrible tornado, followed by a drought. The poverty is appalling. Gov. Roosevelt reports that 201,000 school children are seriously undernourished. He has, therefore, formed a Porto Rico Child Feeding Committee and is inviting America to help him give one hot meal a day to the children in the schools. The Committee on World Friendship Among Children proposes that the children and young people send Friendship Treasure Chests to Porto Rico packed with symbols of goodwill, and a card stating how many lunches are to be provided. The group that sends the treasures will provide the lunches for the boys and girls in Porto Rico. Two dollars will make possible forty hot lunches. Detailed information regarding the "Interlude Project" may be secured from the Committee on World Friendship Among Children, 289 Fourth Avenue, New York City.

THOUSANDS from Louisville and nearby cities worshiped together in an Easter Sunrise Service held on the hilltop of Iroquois Park. The custom originated four years ago when thirteen of the young people's organizations of Louisville cooperated in the planning of such a service. At that time 1,700 attended the worship on the hilltop; and each succeeding Easter morning has brought thousands more to the great community service. The speaker this season was Roy A. Burkhart, Associate Director of Young People's Work, International Council of Religious Education.

Year Book of the International Council for 1931

This contains the reports and minutes of the Annual Meeting, held February 9-18, 1931, and a directory of the cooperating denominations, accredited state councils, directors, and professors of religious education.

Price, $1.00.

Order from The International Council of Religious Education, 203 North Wabash Avenue, Chicago, Illinois.

THE first Annual Assembly of the National Advisory Council on Radio in Education will be held in New York City on May 21, 22, and 23, at the New School for Social Research, 66 West 12th Street. Persons in the field of education or in the broadcasting industry, and those who are interested in educational broadcasting are invited to attend the meeting; and some of the sessions will be open to the public. The object of the meeting is not to bring to light the difficulties which have been encountered by persons who have attempted to do educational broadcasting, but rather to bring the audience up to date on the latest developments in the broadcasting field as education is related to it.

The program committee has made arrangements to have the educational world, the government, the radio industry, and the general public all represented on the program. Broadcasting to schools, the dramatization of educational radio programs, the problems of educationally owned and operated broadcasting stations are some of the topics which are to be discussed.

IN THE current academic year sixteen graduate students are majoring with Professor G. Walter Fiske in religious education at Oberlin for their Master of Arts or Master of Theology degrees. A few of these are working toward the S. T. M. degree, which represents an eighth year of university work. The new quadrangle at Oberlin for the School of Theology provides a greatly improved equipment for religious education.

THE following telegram was received by the Albany County Council of Religious Education at its annual children's division conference: "I will be obliged if you will express my cordial greeting to the annual children's division conference of the Albany County Council of Religious Education and my deep appreciation of their work of inspiration to workers in behalf of childhood." Signed, Herbert Hoover.

REV. C. IVAR HELLSTROM, Associate Pastor of the New Riverside Baptist Church, New York City, who is in charge of the work in religious education, delivered the first of the David Howard Craver lectures in religious education at Auburn Theological Seminary. The lectureship was recently established by Dr. and Mrs. William W. Hopkins, of Geneva, New York, in memory of the Rev. Dr. David H. Craver who graduated from Auburn Theological Seminary in 1899. Through this fund President Harry Lathrop Reed announces that the School of Religious Education hopes to bring outstanding leaders in religious education to Auburn biennially.

PRESIDENT JUDSON S. HILL of Morristown Normal and Industrial College, a junior college for Negroes, has been elected National Councilor to the United States Chamber of Commerce by the Morristown Chamber of Commerce. This is the third year he has been so honored.

MR. ARTHUR HOWE, assistant professor of citizenship at Dartmouth College, has been elected president of Hampton Institute. He is a graduate of Yale College and Union Theological Seminary. Mrs. Howe is a daughter of the late General Armstrong, the founder of the Institute.

The VACATION CHURCH SCHOOL

THERE'S no excuse for not letting every one in your town know that you are planning a Vacation Church School this summer, when you can buy this Muslin Poster for the small sum of $1.00. It is practical for use either outside or inside the church.

IN order that you may wisely plan the quantity of supplies needed for your Vacation School, Enrollment Cards may be sent out a few weeks in advance of the opening day. These cards may be bought for 60 cents a hundred. They will also call attention to the fact that you are having a Vacation Church School.

ONE way of keeping the attendance is to use an attractive Attendance Roll. Silhouettes of children decorate the heading. In the spaces outlined, the attendance for a period of five weeks may be recorded. They are to be hung on the wall. They are decorative as well as specifically useful. 25 cents each.

A CARD system is also an efficient method of recording attendance. There are blue cards for boys—No. 607, and white ones for girls—No. 608. 60 cents a hundred. If you wish, the cards may be kept in file boxes.

TO promote attendance and keep the fact that you are conducting a Vacation Church School before the public, these Celluloid Buttons will be useful. They may be worn by both students and teachers. At 30 cents a dozen, or $2.00 a hundred, they are inexpensive advertising. If you want buttons for use in a Presbyterian School ask for No. A—they are blue and white. No. B is red and white and is suitable for use in schools of any denomination.

No. B

BLUE and white and red and white Felt Pennants make effective decoration for your Vacation Church School rooms. No. B is for Presbyterian schools and is in blue and white. No. A is red and white and may be used for any denomination. 50 cents each.

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DENVER will be the scene of the fourth biennial convention of the World Federation of Education Associations, July 27 to August 2. The organization of the Association into international committees reveals, however, an amazing story of effort in attaining the following objectives: friendship, justice, and good-will among nations of the world; tolerance of the rights of all nations; and appreciation of the value of inherited gifts of nations and races. Toward these ends committees are at work throughout the world at all levels of public and private school organizations, committee work being organized on the plan of Dr. David Starr Jordan who was awarded, in 1925, the Herman prize for the best plan "calculated to produce world understanding and cooperation through understanding."

Dr. Augustus O. Thomas, Augusta, Maine, is president of the Federation of Associations, and Dr. Charles H. Williams, University of Missouri, is secretary. The list of committee chairmen includes the names of educators known throughout the world.

AN ATTACK on the American Y. M. C. A. has been made in *Bezbojnik*, the organ of the Society of the Godless in Soviet Russia. "In the work of the Y. M. C. A. says the writer, "religion plays but an auxiliary part and does not come to the fore. But without making a show of their religion, the talent of the leaders of the movement consists in penetrating their work with a spirit of religious conciliation with the capitalistic order. . . It must be admitted that the Y. M. C. A. is an important organization on an international scale." The article goes on to sketch the activities of the associations, their influence on social life, and their alliance with the employer on whose behalf they bring every influence to bear on the young workers.

A COLLECTION of over 900 original autographed letters of Elizabeth Barrett Browning, of which 700 have never been published, has been presented to the Wellesley College Library by Dr. George Herbert Palmer, Professor Emeritus of Harvard University. This gift makes the Wellesley collection of Browning manuscripts, first editions, and personalia one of the most distinguished and valuable in the world.

THE opening of the new Catholic university in Peiping is worthy of note because this is the first participation of American Roman Catholics in the missionary work of their church in China. It is also the first provision by Catholics of higher education on a comprehensive scale in China.

A CARILLON of twenty-five tubular bells will be installed in 1931 in the belfry of the National City Christian Church, at Washington, D. C., as the gift of L. E. Grigsby. The chimes include equipment whereby the Westminster peal is sounded every fifteen minutes and whereby any musical selection or program may be played automatically as desired. Thus the donor is assured that the chimes will not only be played every day through the succeeding generations, but that every selection will be rendered exactly as the Master Chimer would render it.

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IN 1932 Finland will celebrate the centenary of the establishment of Sunday school work in that land. At the present time there are 9,600 schools in Finland, with more than one-third of them continuing their activities throughout the entire year. Others meet only in winter, and some only in the summer months. Over forty "teachers' training days," lasting from one to two weeks, are held yearly; and the Swedish Luther Institute is also proving invaluable in the training of teachers. The great need of the Finnish work is for material for use in Sunday schools, and help in the production of additional literature for both teachers and scholars.

GARRETT BIBLICAL INSTITUTE'S seventy-sixth anniversary was commemorated throughout Methodism on Sunday, February 15, when alumni delivered sermons on the subject of ministerial training, reminding their congregations of the outstanding religious contributions made by their alma mater to the ministry. Since 1885 more than 5,000 ministers, missionaries, and religious educators have studied at Garrett.

NOW available in pamphlet form is the 1930 "Report of the Committee on the Use of Motion Pictures for Religious Education." In some sixty pages are contained the most comprehensive survey and summary of the present status of motion pictures in the church field that has probably ever been compiled. For copies of the report address the Chairman of the Committee, Professor Howard M. LeSourd, School of Religious Education, Boston University.

DURING the last few years the Dutch Movement of the Y. M. C. A. has directed its energies to a form of youth work which does not generally come within the sphere of the Associations. After a special study it was decided to start building small hostels in the industrial centers of Holland in order to provide real homes for workmen and employees, most of them young men, who have left their villages to enter into completely strange surroundings. The first building in the coal district was finished two years ago; and several others have been founded since that time. These premises provide space for about thirty young men, each of whom has his own room, in addition to a large dining room, a library, and a lounge. A building fund has recently been organized for this purpose, and the Movement has succeeded in obtaining a considerable grant from the government.

A note regarding the change of policy of Westminister College in Utah, which appeared in the April JOURNAL, carried a sentence to the effect that this was practically the only college in Utah not under Mormon auspices. This is an error. There are a number of institutions of higher learning in Utah under other denominational and state control.

SPECIAL courses for religious workers in colleges and universities are announced by the University of Chicago Divinity School and the Chicago Theological Seminary for the coming summer. The first term of the summer quarter is to begin this year on June 22, the second opening July 27 and closing August 28. For announcements, schedules, and general information, write Dean Shailer Mathews, Divinity School, University of Chicago, or President A. W. Palmer, Chicago Theological Seminary.

THE NEGRO girl who comes to Baltimore for the first time has a place to stay. Sharp Street Memorial Community House is a part of the World Service of the Methodist Episcopal Church as it is administered by the Board of Home Missions and Church Extension. Its aim is to provide a higher civic and social life; to promote the proper use of leisure time; to institute and maintain educational, philanthropic, and cultural enterprises; and to cooperate with other agencies in improving general conditions in the community.

Young women coming to the city as strangers are accepted in the twelve-room dormitory over a period of adjustment. Many others are offered the privilege of a circulating library, a game room, gymnasium, tea room, and roof garden; and meeting rooms available for rental purposes. There are classes in string and wind instruments, training classes in piano and voice, and glee and choral clubs. Instruction is also offered in the technique of pageantry and dramatics, while other groups are occupied with painting, wax-work, and the making of lampshades. An average of 996 persons take advantage of the community house each month.

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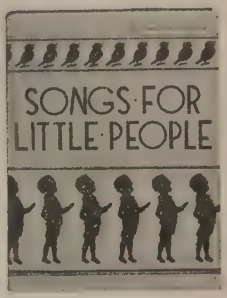

HERE one will find the best of the children's songs about flowers and birds and the seasons of the year; birthday songs, songs of farewell; Christmas songs, Easter songs, songs for Thanksgiving. There are splendid marches and motion music also. The book was prepared especially for use in the beginners' and primary departments of the church school, but it is now widely used in kindergartens and in the home as well.

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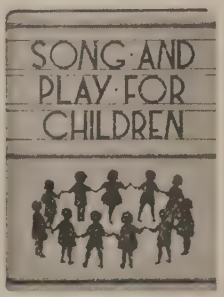

FOLK games, work songs, simple marches; nature songs, animal songs, seasonal songs, songs about friendliness and service; games and songs for the children's hour in the home; and music to suggest desirable moods are brought together in this book. Designed especially for use with nursery and primary children in vacation and weekday schools and similar groups.

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Edited by Frances W. Danielson and Grace W. Conant

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Visual Education Equipment

(Continued from page 22)

enough so that the instrument will be stable when placed on any horizontal support. The lantern should be adjustable by mechanical means both as to elevating and leveling the picture.

Friction should not be depended on to hold the lantern in place.

The last thing to be said here is that the day of the expert has dawned in business, that such a day is dawning in the profession of teaching, and that in the greatest of all fields of endeavor, the keeping alive the spark of faith and fanning it into the flame of good works, there is evidence of its dawning.

No business firm would spend money for equipment without expert advice. School systems are coming to rely on such advice and to distinguish between the advice of the expert and that of the teacher, supervisor, or superintendent.

If proper results are to be obtained, the same must come to be true in church work of all kinds. The ministers and the Sunday school superintendents, the chairmen of the board of trustees, the officers of the various men's and women's clubs may be doing, and usually are doing, greatly worth-while work, but they cannot be expected to pass upon requirements in the way of new educational equipment.

A little money expended in having experts look over the plant and make recommendations will result in economic savings as well as in satisfaction in the use of equipment.

The Workers' Conference

(Continued from page 28)

Mead, "Religious Values in Church Architecture."
Bailey, "Religious Art as an Aid to Teachers."

3. *A church school art library:* What resources of pictures are already in the hands of church school leaders or in cabinets in department or classrooms? Could these be so listed, classified, and administered as to serve larger numbers? Are there such treasures in possession of the membership of the church which might be listed and made available when needed?

A certain college maintains a collection of fine art masterpieces artistically framed. For a nominal rental a student may secure one or more of these to place on his room wall for a semester. Could the church school help beautify homes or rooms of its pupils by a similar plan?

Merely to have a picture may not be really to possess it. Appreciation, understanding, and insight are necessary. Is the church school helping its students thus to possess real treasures of religious art? How may the church school make more use of the resources of great art reproductions now available in such excellent copies at reasonable prices?

Book, "The Church Collection of Pictures."
Bailey, "Religious Art as an Aid to Teachers."

4. *The use of scrapbooks:* While the better lesson materials are rich in the use of poetry and pictures, increasingly progressive teachers are using current materials or general sources for further enrichment. In worship and special projects such sources are indispensable. Why not a class or department "scrapbook" as a treasure storehouse of such materials? At least the teacher should keep such a file. Exchange experiences on this and suggest the launching of it in two or three classes.

Boddy, "Poetry and Religion."
Elliott, "Can Popular Magazines Be Used for Religious Education?"
Book, "The Church Collection of Pictures."
Bailey, "Religious Art as an Aid to Teachers."

5. *A survey of our music:* Are the hymnbooks in use in various departments the best available in quality of music and hymnody? Do we use the best materials in these books? Do we use most of the selections or do we use but a few hymns until they are threadbare? Do children in the church school learn to understand, appreciate, and use the best hymns used in the church worship services or do we educate them away from these services by using distinct types in the two programs? The teachers and in some cases groups of students may be engaged in a study of hymnody and evaluation of the music now in use in all services of the church.

Smith, "Music in the Church School."

6. *The use of drama:* The better lesson materials suggest considerable use of drama, but the average church school has scarcely touched the possibilities here. Make a survey of the dramatic projects used during the past year throughout the church. Discuss plans for a larger use of the dramatic method.

Editorial, "The Drama and the Church."
Edland, "Drama in the Local Church."

Music in the Church School

(Continued from page 19)

anthems to sing, and be scheduled ahead to keep interest vital. Processionals should be strong, simple, long of musical line and transposed to higher keys. Tunes like "National Hymn," "Rosmore," "Martineau," "Mt. Holyoke," and "Jubilate" are best. Recessionals should be of the same length but quieter, like "Angel's Story," "Pilgrims," "Ellers," and "Salve Domine."

The ornate anthem should be a thing of the past, with simple, intense utterance taking its place like a Bach chorale, Mendelssohn's "But the Lord is Mindful," Gounod's "Lovely Appear" (shortened form), "Bless the Lord, O my soul" (Ipolitof-Ivanof), and Beethoven's "Vesper Hymn." The choir should be heard, not seen. Ideal is the choir all but out of sight, leadership likewise, so that without display of personality, dress, vestments, or singing style, worship moves forward on enunciated words, on

he spirit of prayer and praise in the music itself, but without the visible presence of anyone to direct.

The orchestra may be a hindrance or an aid to worship. The spirit of players must not be quasi-professional, but earnest, devout, cooperating. Instrumentation should lean toward strings and wood wind. Dance music, overtures, fast movements should be banished, and andantinos, pastorals, melodies, broad themes should be featured, many of which are catalogued in the publishers' listings for grammar and high school orchestras.

Music as Life Enrichment

The third purpose of church school music should be cultural; self enrichment coming from this and other arts. The universally accepted principles in all the arts—unity, movement, rhythm, style, design—have much to say to human nature. These speak through the murals of Fra Angelico, the rich paintings of Watts, the iron doors of Donatello. They speak through the orchestral programs of a Philharmonic, Boston, or Chicago orchestra. They are to be met with in Milton, Blake, and Francis Thompson. The Gothic has them, so the Byzantine, the Romanesque, and the Colonial architectural styles.

Unity, whether in Correggio's "Holy Night" or in Schubert's "Unfinished Symphony" is a stabilizer, the inspirer of poise and balance and "silent places." Movement, on the other hand, brings flush of enjoyment, a purpose, a dynamic to life. Music is flowing, ever on the move, not static or dead. Style leads to disciplining of the spirit of man in other ways; so also rhythm and design. "In mystery of arch and aisle, in splendor of massive towers and tall spires—in the towers of York and the spires of Salisbury, in Bach's 'Mass in B Minor'—there is the Kingdom and the Power and the Beauty."

Religious Art as an Aid to Teachers

(Continued from page 17)

within, and stir the subconscious depths where emotion and instinct are transformed into will.

You understand what I mean if you can visualize such pictures as these:

Prell's "Corruption of Judas"—in which bestial and intellectually crooked members of the Jewish hierarchy are in the name of religion bribing a distracted weakling to betray his friend.

Watt's "Love and Death"—in which a stately and not unkind figure moves irresistibly to open a door and enter, though Love tries desperately to bar the way.

Debat-Ponsan's "Little Children, Love One Another"—in which down a long valley a row of Christian warriors of all epochs stands opposite a row of Christian slain, while Christ on the nearby slope spreads his hands in mute and ineffectual appeal.

Stuck's "War"—in which a naked and dominating figure, spear on shoulder, rides an exhausted black horse whose hoofs plod heavily over the naked bodies of fallen men. Behind is the reek and smoke of a burning world.

Beneker's "Builder"—in which a steel-worker, standing on a beam five hundred feet in air, takes off his cap and raises a face of yearning to the sky. In the distance, the alabaster city of men's dreams.

Pictures for mature people may contain all of the foregoing elements, and they will reveal more and more of value in proportion as they are great and as people are equipped to apprehend them. In general one may say that pictures for adults should be strong in thought elements. In fact, a masterpiece has been defined as "a work that demands of us the greatest enlargement of mind, change of outlook, depth of insight; that reveals to us the values our hearts recognize as eternal." Many of the world's masterpieces are religious. The endeavor to think and feel our way into their meaning is a spiritual exercise of great value, and the use of them in teaching is a means of raising the spiritual level of the world.

Try such as these:

Titian's "Assumption"—in which Mary, as she is caught up into Paradise, betrays her eternal motherhood by ignoring God and with longing eyes searching heaven for her Son.

Fra Angelico's "Transfiguration"—in which Christ stands like a human cross on Cavalry, a willing sacrifice, radiant in the light of his own divinity, and stretches out his hands to the Law and the Prophets that find their fulfilment and their crown in him.

Raphael's "Transfiguration"—in which Christ, poised above the mount in the calmness of self-surrender, lays hold on God for strength to suffer and to redeem the world that travails in pain below him.

Michelangelo's "Last Judgement"—in which the inexorable justice of the Universe is proclaimed and executed by a resistless gesture of Christ the Judge; and terrified men move to their eternal places by a spiritual gravitation.

It is to be regretted that the teaching of the schools largely ignores spiritual values in its search for the esthetic. But fortunately anyone who has eyes and the power to feel and to reflect can achieve his own salvation in the realm of appreciation. And the process of achieving it is a perpetual inspiration.

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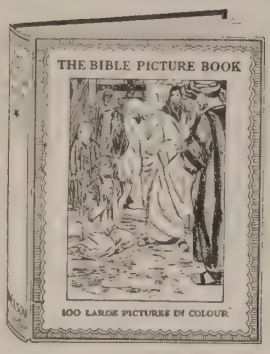

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NEW BOOKS

Humanism, Another Battle Line. Edited by W. P. King. Nashville, Tenn., Cokesbury Press, 1931. 295 p. Price $2.25.

This book contains ten essays on humanism, written by Lynn Harold Hough, D. C. Macintosh, John Wright Buckham, Ivan Lee Holt, Shailer Matthews, W. E. Garrison, Richard Roberts, C. B. Wilmer, Wm. Adams Brown, and W. P. King. This roster of eminent leaders is ample testimony to the high quality of the book.

The general content of the volume is well epitomized in the contribution of William Adams Brown. He describes humanism as a philosophy of life which is held by people who believe that it is possible to conserve all the values of religion without believing in the kind of God in whom Christians believe, and who are trying to do it. On its intellectual side, humanism is an attempt to carry over the scientific method into philosophy. It has worked elsewhere, why not here? But the scientific method is analytical, it must be able to weigh and measure, and consequently it has no place for the value judgments of the soul that the philosopher calls intuition and the religious man calls faith. On the moral side humanism is a protest against the contrast between the kind of lives many Christians are living, who say they believe in a God who makes a fundamental difference for life, and what we should expect to follow if there were such a God as they profess. They would say, "We are tired of this kind of hypocrisy. If we are to have a religion at all, at least let it be an honest one that deals with facts as they are." How should we meet humanism? Dr. Brown suggests that even though we may regard its advocates as misguided, we can meet them in a spirit of sympathy, understanding, and even of admiration for the courage of the spirit which goes right on working for fellowmen, even though it can no longer count on God for help.

The book gives us a view of only one of the opposing forces in this battle line, that of the opposition against humanism. We may believe that these leaders give us a fair picture of the other side as they see it, but we may nevertheless be pardoned for wishing that we might also have been given a glimpse of what is in the trenches on the other side, and with what calibre ammunition the reply is made.

Most of the authors represented in this volume agree with the publishers that the issue of humanism is a very important one. These essays should do much to help many Christians who have been genuinely disturbed by the pronouncements of the humanists to think themselves through the problem. A symposium always has its weaknesses. In the case of this one we might wish that the editor had laid down a general description of the thing under discussion and thus spared the reader from going through pages of definitive material presented by the different writers, much of which is duplication. However, whatever weaknesses may adhere in the symposium method are in this volume amply compensated for by its giving us in the course of one book the viewpoints of ten scholars in ten such masterful essays.

—P. H. V.

Seekers of Light. By Clarence W. Cranford. Philadelphia, The Judson Press, 1930. 113 p. Price $1.25.

Vesper messages delivered to the young people of the Pennsylvania Baptist Summer Assemblies.

Worship Through Drama. By Ryllis Clair Alexander and Omar Pancoast Goslin. New York, Harper & Brothers, 1930. 329 p. Price $5.00.

This book is a collection of twelve dramatic services of worship as they have been presented at the Riverside Church, New York City. The authors state that "Sunday after Sunday, for an entire year, those who have attended these services have been inspired and challenged by a real experience of worship. The enthusiastic response of these congregations has convinced the authors that drama, as a fine art, should be used in the program of worship of every church, and may be made as effective as the instruction of preaching or the ministry of music." This testimony of the response of the people before whom these services were presented should be sufficient recommendation for the material in this book.

This is the record of a most worth-while adventure in worship. The programs offer a wide variety of material centered around such themes as, Faith, Intolerance, Loyalty, etc. Complete directions for production are given and no elaborate equipment is required.

In addition to the twelve services there are stimulating and helpful chapters on "A Definition of Drama," "The Dramatic Element in Worship," and "Producing the Dramatic Service."

—G. D.

The Issues of Life. By Henry Nelson Wieman. New York, The Abingdon Press, 1930. 273 p. Price $2.00.

The author of this book is one of the leading thinkers of the present religious movement. More than any other, he is seeking to build a philosophy which will conserve the values in the humanistic and theistic interpretations of religion. His sincerity, humility, and primarily, his profound scholarship make his personality a revelation of the philosophy he presents. He unconsciously describes his own spirit when in the first chapter of this book he suggests, "The individual that is mature, in so far as the individual can be, will look upon all his fellowmen with great tenderness, knowing that they all, himself included, are like children crying in the darkness, having lost their way, or rather never having found it." It is this kind of spirit that makes Dr. Wieman a great teacher and a prophetic writer.

The Issues of Life is an effort on the author's part to put his philosophy of religion into language that the everyday man can understand. The book is a voice out of the author's experience, answering the most important question of life, what one lives by. He faces questions, the answers to which man has been searching through all time: What is life for? How can we get the power to live up to the highest we know? In this connection Dr. Wieman has this to say, "How face failure without despair? This is possible when a man considers his own personality and his whole life simply as a tool to serve some cause."

Dr. Wieman suggests a number of things to live by which at least give food for earnest consideration. He suggests that one may live by inquiry and constant experiment—". . . . an ever-renewed search, not because nothing is found, but because something more is ever to be found, a mature person can live this way. An immature one cannot." Perhaps here is one of the difficulties of his philosophy. He has something for the keen, alert, mature intellect; but he cannot feed the great mass of humanity. What comfort could he give a person who has just lost a loved one, or the man who is out of work, or who is sick? The philosophy he suggests pleases the mind but it has not been developed far enough to reach the humble heart.

Also, Dr. Wieman suggests religion as something to live by. To him religion is reacting to that which is of supreme devotion to all mankind. He feels that there is a process of integration going on in the universe which is tending toward the highest value, and that process is God. As he goes deeply into his analysis of religion he refuses to accept humanism and says yes to pluralism. Many people have as much difficulty with pluralism as humanism, but he has worked out an interpretation that deserves serious thought.

Throughout the book, one idea prevails: that God is in the process of life, that we are religious to the degree that we enter into that process, sharing with God in the fulfilment of his purposes.

The reader will miss the thought of a personal God in the pages of this book. It does seem clear that when a person enters into the process of finding life's values with God, there is a sense of mutuality in the relationship envolved. The author, it seems, would have as much reason for assuming this as many other things he does say.

Although many readers will not be able to follow Dr. Wieman at every point, this book deserves the attention of every person who is seeking to find the highest values in life.

—R. A. B.

The Sorrows of God. And other poems. By G. A. Studdert-Kennedy. New York, Richard R. Smith, Inc. 176 p. Price $1.75.

The poems of that great poet-preacher, G. A. Studdert-Kennedy, need no introduction to either American or English readers. Suffice it to say that this collection of his work is available in republished and enlarged form. These poems ring out that challenge for social righteousness which characterized all of Studdert-Kennedy's work.

Famous Paintings: Madonnas. Interpretations by Henry Turner Bailey. New York, The Art Extension Society, Inc., 1930. 62 p. Price $1.00.

This is a most valuable source book for teachers and leaders who are interested in using art subjects as an aid to their teaching. It contains facts concerning the painting and artist, a brief but comprehensive interpretation, and a good color plate of each of the ten madonnas described. Although all ten of these masterpieces are of the early Italian school of painting, they are typical of the best and most widely known madonna pictures.

This small volume is one of a series on famous paintings which have been or are to be published by the Art Extension Society.

Giant Hours With Poet Preachers. By William L. Stidger. New York, The Abingdon Press, 1918. 127 p.

Brief, inspirational studies of nine modern poets: Edwin Markham, Vachel Lindsay, Joaquin Miller, Alan Seeger, John Oxenham, Alfred Noyes, John Masefield, Robert Service, Rupert Brooke. Although the book is not new, leaders will find this a helpful reference and source book. The author has given interesting sketches of the poets, together with some of their poems which express their ideas concerning life and its many problems.

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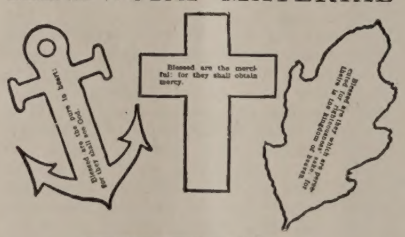

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The Church School in Action. By Arthur Kendall Getman. New York, The Abingdon Press, 1931. 178 p. Price $1.50.

A layman superintendent of a church school writes in this little volume to his teachers, and other teachers, about the business of teaching in the church school. He is convinced that children and youth have real problems which they are eager to submit for religious interpretation under the guidance of skillful leaders. He takes up a brief consideration of how we learn, and follows this with discussions on how spiritual values are learned, how Jesus taught, how the Bible should be taught in our modern day, and how the school should be organized for the most effective teaching work.

While very simply written, the book shows the author's wide knowledge of and experience in psychology and pedagogy. It represents a contribution to a growing body of literature written for the average worker, and yet entirely sound educationally. Placed into the hands of a new teacher (or any other teacher for that matter) this book should prove encouraging and stimulating, and should serve as a first step toward the mastery of the teaching art. —P. H. V.

Procession of the Gods. By Gaius Glenn Atkins. New York, Richard R. Smith, Inc., 1930. 577 p.

This is a book on "the course and character of world-religions." After many successful years as pastor, with an opportunity to know the lay mind, and after a shorter period as professor in a theological seminary, with a finer opportunity for study and research, Dr. Atkins has presented us with a book, the nearly six hundred pages of which are filled with interesting and enriching chapters on such subjects as 'The sphinx-guarded gods of the Nile," "The old faith of Aryan India," "Guatama sits under the bo-tree," "The Hebrew prophet challenges the procession of the Gods."

This book will not be read at one sitting, but will serve as a sourcebook for many people, including the general reader. —F. L. K.

Elementary Principles of Education. By Edward L. Thorndike and Arthur I. Gates. New York, The Macmillan Company, 1929. 335 p. Price $1.60.

A brief textbook in the science of education, intended for beginning students. The book covers the field of education, its aims and major present needs, the nature and learning capacities of human beings, the laws of learning, method in education, and appraising the results of education. The material is written in simple language.

The chief aim in education is stated to be the fullest satisfaction of human wants, and in this psychological definition the authors feel that they have made an advancement over previous definitions. They recognize, however, that the bald statement "satisfaction of human wants" is likely to be misconstrued and add several pages of qualifications. Thus we have another example of the fact that the meaning of education just cannot be compressed into two or three well-chosen phrases. —P. H. V.

Standard Church Hymns and Gospel Songs. Chicago, The Rodeheaver Company, 1930. Prices: $.80 per copy postpaid; 12 copies, $.75 each postpaid; $65.00 per hundred not prepaid.

This book, as the name implies, includes the well-known church hymns together with the better gospel songs. The standard hymns are not crowded into the back of the book in small type but make up the major portion of the book. Many good chants and responses, as well as some services of worship, are to be found in this hymnal.

He Took It Upon Himself. By Margaret Slattery. Boston, The Pilgrim Press, 1930. 88 p. Price $1.00.

Those who are familiar with Miss Slattery's older book by this title will welcome this revised and enlarged edition. In this little volume the author tells in brief, interesting stories how such people as Helen Keller, Jane Addams, Lincoln, Kagawa, have taken upon themselves responsibility for their fellowmen. The book closes with a challenging appeal to the youth of today to assume responsibility for the solution of our social and economic problems.

This is a splendid gift book as well as a source of valuable material for leaders of young people.

—G. D.

Highways to International Good Will. By Walter W. Van Kirk. New York, The Abingdon Press, 1930. 190 p. Price $1.00.

Thousands of people who sincerely desire International Peace are uncertain as to the most effective means of bringing about that peace. According to the author of this book, there are many "highways to international goodwill," including education, economics, diplomacy, science, and religion. In the case of each of these and other highways, he gives helpful information concerning progress which is being made.

George Fox Seeker and Friend. By Rufus M. Jones. New York, Harper & Brothers, 1930. 224 p. Price $2.00.

Under this title the well-known Christian mystic portrays the history of the Quaker Movement, related through the story of the life and personality of George Fox. There are intimate glimpses of Fox's character and of his influence on his times and on the future of Quakerism. The book is written in the style of history and for those who are interested in a deeper insight into the mysticism of the founder of the Quaker Movement and in its struggle for acceptance and recognition.

The Fight for Peace. By Devere Allen. New York, The Macmillan Company, 1930. 740 p. Price $5.00.

A source book in the story of the peace movement. It would be well, indeed, for all pastors and others in positions of influence in this regard to include this book in their "peace" libraries. It will provide the basis for many a speech! A pastor might plan to include it in his vacation reading and then use some of it in a series of discussions with his men in the fall, or in preparing his Armistice Day sermon, or both.

—F. L. K.

Poems for Special Days and Occasions. Compiled by Thomas Curtis Clark. New York, Richard R. Smith, Inc., 1930. 166 p. Price $1.00.

This book contains poems classified under such topics as the following: New Year's Day, Lincoln's Birthday, Washington's Birthday, Lent and Easter, Mother's Day, Memorial Day, Flag Day, Independence Day, Labor Day, Armistice Day, Thanksgiving Day, and Christmas.

Chapters in Church History. By John W. Wayland. New York, Fleming H. Revell Company, 1930. 154 p. Price $1.50.

This book is "specially prepared as a textbook for classes taking a brief course in the history of the Christian church, for individual students, Sunday school teachers and others, and for the general reader of limited time-opportunity, who desires a brief, yet comprehensive outline of church history."

In view of the great need for a book which will fulfil this description, it is unfortunate that the author of this one did not omit many of the names in the book and write an essay on the great types and movements in church history.

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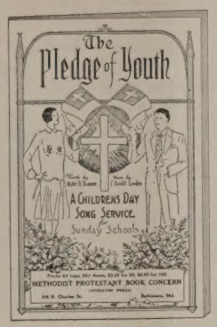

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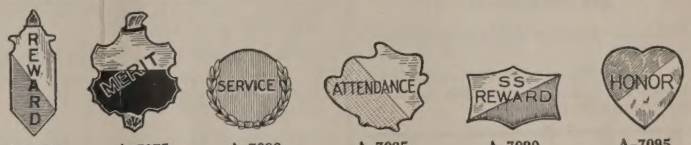

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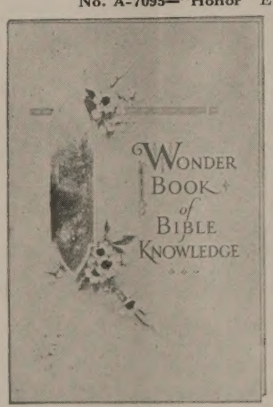

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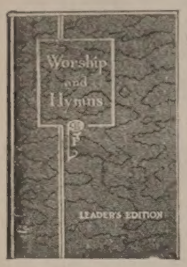

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Washington Cathedral Series. The Practice of Prayer. By William C. Sturgis. Milwaukee, Morehouse Publishing Company, 1930. 120 p. Price $1.00.

Beacon Lights of Prophecy in the Latter Days. By Conrad Emil Lindberg. Rock Island, Illinois, Augustana Book Concern, 1930. 256 p. Price $1.50.

The Oxford American Hymnal. Edited by Carl F. Pfatteicher. New York, Oxford University Press, 1930. Price $3.50.

Praise Him. A Hymn Book for the Church and Sabbath School. Compiled by Samuel W. Beazley. Chicago, Samuel W. Beazley & Son, 1929. 384 p. Prices: cloth board binding, $8.40 per dozen; $65.00 per hundred.

The Teaching of Jesus on Human Relations. By John S. Hoyland. Nashville, Tenn., Cokesbury Press, 1930. 157 p. Price fifty cents.

Walk in His Ways. By Amos R. Wells. Boston, W. A. Wilde Company, 1930. 255 p. Price $1.50.

Unitive Protestantism. By John T. McNeill. New York, The Abingdon Press, 1930. 345 p. Price $3.00.

Which Gospel Shall I Preach? By B. H. Bruner. New York, Richard R. Smith, Inc., 1930. 239 p. Price $2.00

Christianity in a world of Science. By Chester Forrester Dunham. New York, The Macmillan Company, 1930. 185 p. Price $2.00.

Christian Vocation. By Frank S. Hickman. Nashville, Tenn., Cokesbury Press, 1930. 239 p. Price $2.00.

Alexander Campbell and the Disciples. By Jesse R. Kellems. New York, Richard R. Smith, Inc., 1930. 409 p. Price $3.50.

Ancient Fires on Modern Altars. By Bishop Adna Wright Leonard. New York, The Abingdon Press, 1931. 162 p. Price $1.50.

After Pentecost, What? Edited by William P. King. Nashville, Tenn., Cokesbury Press, 1930. 180 p. Price $1.50.

Vesper Chimes. Philadelphia, Westminster Press, 1930. Prices: 65c per copy postpaid; 5 or more copies, 60c per copy postpaid; 50 or more copies, 50c per copy plus transportation.

Story Sermons for Junior Congregations. By Mary Kirkpatrick Berg. New York, Richard R. Smith, Inc., 1930. 161 p. Price $1.50.

Christianity in Action. By John Timothy Stone. Boston, W. A. Wilde Company, 1930. 222 p. Price $1.50.

The Monastery By the River. By Stanley Russell. New York, Richard R. Smith, Inc., 1930. 107 p. Price $1.25.

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